

ROM

MAGAZINE of the ROYAL ONTARIO MUSEUM

BLUE WHALE DNA

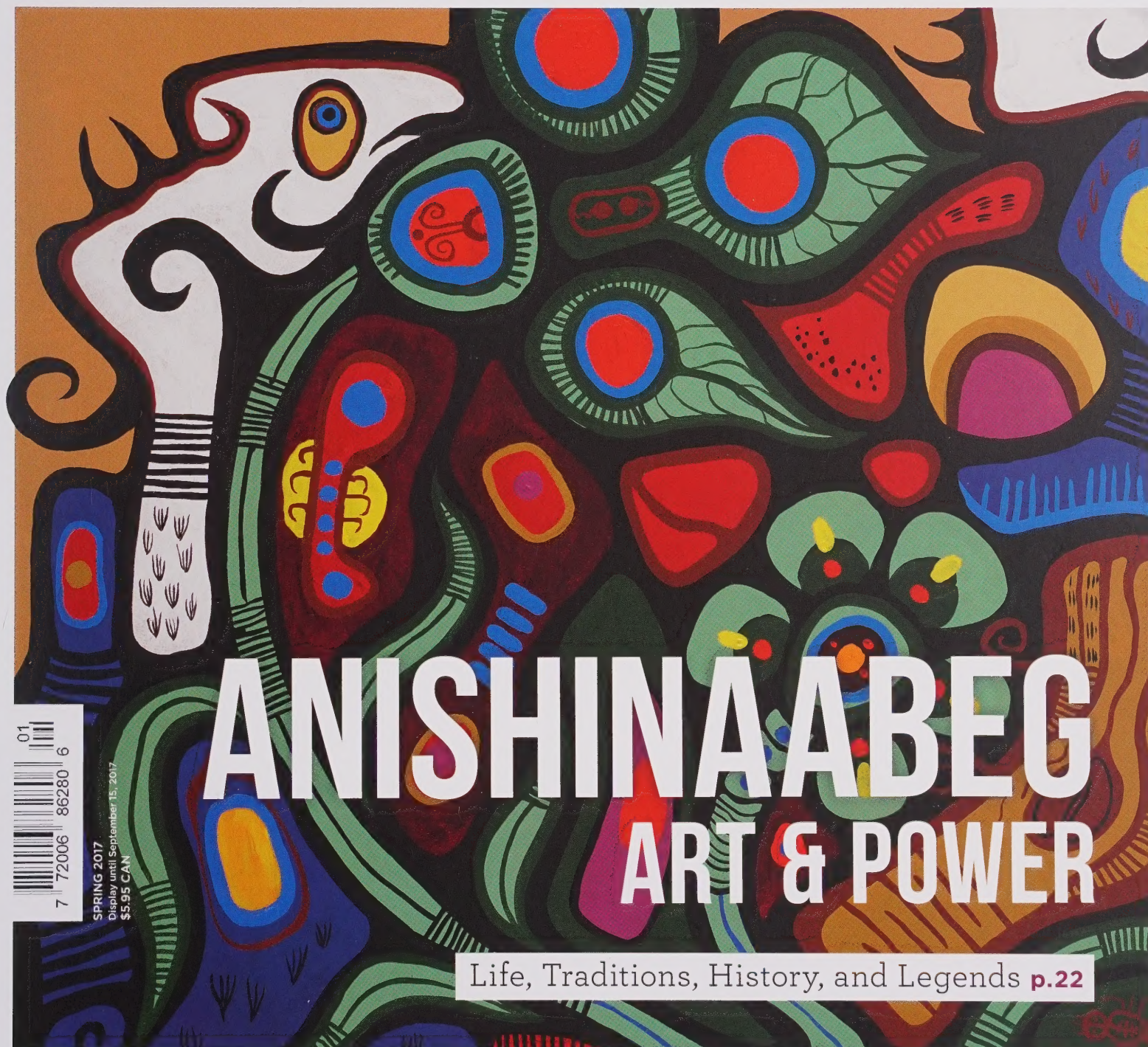
MORE COW THAN FISH p. 28

THE FAMILY CAMERA

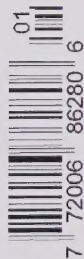
BRINGING THE CANADIAN
EXPERIENCE INTO FOCUS p. 38

EXCLUSIVE INTERVIEW

WITH *THE EVIDENCE ROOM*
CO-CURATOR ROBERT JAN VAN PELT p. 14



ANISHINAABEG ART & POWER



SPRING 2017
Display until September 15, 2017
\$5.95 CAN

Life, Traditions, History, and Legends **p.22**

ANISHINAABEG

Art & Power



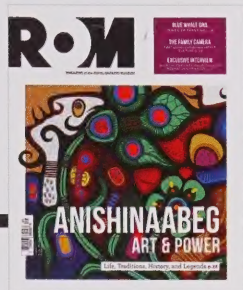
Connect with the beauty and passion
of Anishinaabeg culture in this celebration
of Indigenous art.

ON NOW
DETAILS AT ROM.CA

GOVERNMENT PARTNER

ONTARIO
150

R•M
ROYAL ONTARIO
MUSEUM



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Spring 2017
volume 50, number 1

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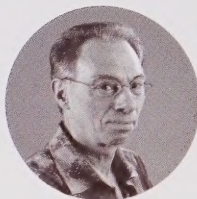
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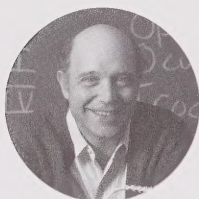
JENNIFER ORPANA
ASSISTANT CURATOR,
THE FAMILY CAMERA

Jennifer has a PhD in Art & Visual Culture. Her research focuses on participatory art and the histories of photography. Jennifer's teaching portfolio includes developing and facilitating docent training, and teaching undergraduate- and graduate-level students.



ARNI BROWNSTONE
ASSISTANT CURATOR,
ETHNOLOGY

Arni is responsible for the ethnographic collections from the Americas. His scholarly focus is on the visual culture of the northern Plains Indians. He is currently working toward a survey book based on his re-drawings of over fifty large-scale pictographic paintings.



GERRY DE IULIIS
LECTURER,
UNIVERSITY OF
TORONTO

Gerry De Iuliis is a Lecturer in the Department of Ecology and Evolutionary Biology at the University of Toronto and a Professor at George Brown College. Gerry is a specialist in the evolution and systematics of xenarthrans (sloths, armadillos, and anteaters).



OLIVER HADDRATH
ORNITHOLOGY
TECHNICIAN

Oliver Haddrath is responsible for the operations of one of the ROM's two molecular genetic research laboratories, where the latest DNA technologies are used to examine the genetics of rare and endangered animals, and to unravel the mysteries of the past using ancient DNA.

CONTACT US

Questions? Comments? Email us at magazine@rom.on.ca.

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Monday – Friday:
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Students (under 18) and
Seniors (65+): \$15.50
Adults: \$17

Feature exhibitions are an
additional \$11 for adults,
\$10 for seniors/students,
and \$6 for children.

Admission is free on Tuesdays
for Canadian post-secondary
students with ID.

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participant.

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THE STRENGTH OF COMMUNITY

Members support the ROM's culture of discovery



So much of what we achieve at the ROM is the result of years of research and behind-the-scenes work. But as Canada celebrates its 150th anniversary, I'd like to highlight another pillar of our success: the extraordinary commitment of ROM Members like you to your Museum.

Just as our curators, scientists, and researchers form close-knit teams dedicated to making our institution one of the best in the world, our Members are a vital part of that endeavour.

You have propelled membership attendance to robust levels, contributing to record-breaking attendance of 1.35 million visitors last year.

You have helped make the Museum a dynamic and intellectually vibrant civic hub.

And in a historic year for this country, Members are helping to spread the story of Canada—how it came to be, what it is now, and how it fits into a rapidly changing world.

The centrepiece of a lineup that examines these questions is *Out of the Depths: The Blue Whale Story*. This spectacular exhibition not only features one of the largest, most complete blue whale skeletons in the world, it highlights the important research and environmental work that the ROM leads around the world. It's a truly Canadian story and a fitting exhibition for the nation's anniversary year. Projects like this one attest to the strength and relevance of the ROM as an important centre of learning and discovery.

Over the summer and into the fall, the ROM is presenting two other exhibitions that reflect upon our rich and diverse

national identity. The first project, *The Family Camera*, which opened in May, looks at the relationship between photography, migration, and the idea of family. For many Canadians, migration, whether recent or in the distant past, plays an important role in our collective experiences. *The Family Camera* sheds light on how photographs reflect and shape our sense of self, family, community, and our nation.

The second exhibition, featured on the cover of this issue, is *Anishinaabeg: Art & Power*. This fascinating show, which opens in June, takes us on a journey through the artistic lens of one of North America's most widespread Indigenous communities, the Anishinaabeg. This exhibition explores Anishinaabeg life, traditions, and sacred stories and the powerful art of the past two centuries, including that of contemporary artists.

I'd like to draw your attention to one more exhibition, called *The Evidence Room*. Opening in June, *The Evidence Room* is a chilling and powerful installation that examines the role of architecture in the construction of Auschwitz. Inside these covers, you will find an exclusive interview with Dr. Robert Jan van Pelt, a history professor, Holocaust expert, and co-curator of the project. I hope you will consider attending this important exhibition at our exclusive Member preview on June 23.

You also might want to read our story on page 34, where we take you into a ROM research lab to X-ray a 2,000-year-old wine vessel to determine if it is indeed filled with wine.

It's been an exciting first year for me at the ROM. We have experienced tremendous growth, and we're ready to build on those accomplishments, with your continued support.

I hope to see you and your fellow Members at the Museum soon.

JOSH BASSECHES
ROM DIRECTOR AND CEO

SEE IT



THE FAMILY CAMERA
Visit rom.on.ca/en/exhibitions

DON'T MISS

THE EVIDENCE ROOM
See our exclusive interview with Robert Jan van Pelt on page 14. The exhibition opens with a Special Member preview on June 23.

member news

calendar / special events / special offers / meet a member

JUNE / JULY / AUGUST / SEPTEMBER

**ROM MEMBERSHIP ELECTION
BALLOT DEADLINE**
June 10 at midnight
See page 8 for details.

ROM U
Go back to school for a day
at ROM U

**20TH-CENTURY FASHION
AND DESIGN**
June 11
10:30 a.m. to 3:30 p.m.
Member: \$72, Public: \$80

**CANADA: HISTORY, IDENTITY,
AND CULTURE**
June 11
10:30 a.m. to 3:30 p.m.
Member: \$72, Public: \$80

ROMSpeaks

**BLUE WHALES
OF THE NORTH
ATLANTIC**

June 20
7:00 to 8:00 p.m.

ROM DAYTIME

**THE FAMILY CAMERA
PROJECT**
June 20
11:00 a.m. and 1:15 p.m.

**ROCK, GEM, MINERAL, AND
FOSSIL IDENTIFICATION CLINIC**
June 21 and August 16
4:00 to 5:30 p.m.

**WESTERN INDIA'S TEXTILE
ARTS, THEN AND NOW**
June 15, 2017
11:00 a.m. to 1:15 p.m.

ROMWALK PLUS

150 YEARS OF KING STREET
Members and Public: \$10
June 11, July 2, August 13
and September 10
2:00 to 3:00 p.m.

**WILLOWDALE AND YORK
CEMETERY—FARM TO
CITY CENTRE**
Members and Public: \$10
July 23 and August 27
2:00 to 3:30 p.m.



FREE SUMMER ROMWALKS

Rain or shine. Meet at the designated spot just before starting time. Look for the purple ROMWalks umbrella. Visit www.rom.on.ca/romwalks for a full list of walks, dates, and times.

CITADELS OF WEALTH
June 4, July 5 and August 6

WATERFRONT
June 7, July 12, August 9,
September 3

HEART OF TORONTO
June 14, August 20,
September 24

ST. JAMES CEMETERY
June 18, July 19, September 17

THE ANNEX
June 21 and July 26

WHISKEY, WHARF & WINDMILL
June 25 and August 2

ARTS & ENTERTAINMENT
June 28, July 30, August 30

YORKVILLE
July 12 and August 23

QUEEN'S PARK CIRCLE
July 16 and August 16

MEMBER- EXCLUSIVE ROMWALKS

Each season, ROM Members have access to ROMWalks that are not offered to the public. See page 6 for upcoming ROMWalks. Registration is required as space is limited and walks fill up quickly.

EXCLUSIVE MEMBER PREVIEWS



ANISHINAABEG: ART & POWER
Friday, June 16
10:00 a.m. to 5:30 p.m.

Saturday, June 17
10:00 a.m. to 12:00 p.m.

THE EVIDENCE ROOM
Friday, June 23
10:00 a.m. to 5:30 p.m.



VIKINGS: THE EXHIBITION
Friday, November 3
10:00 a.m. to 5:30 p.m.

Saturday, November 4
10:00 a.m. to 12:00 p.m.

CHRISTIAN DIOR, 1947-1957
Friday, November 24
10:00 a.m. to 5:30 p.m.

Saturday, November 25
10:00 a.m. to 12:00 p.m.

As a ROM Member, you are an integral part of the social fabric that makes the ROM one of the world's leading museums of natural history and world cultures. Your support provides essential funding for educational programs, research, collections, community outreach and operations. Thank you for your continued support.

FIND OUT MORE

Watch for your Member eCommunications about exclusive Member previews and lectures by ROM experts.

Visit rom.on.ca/members/events.

CONTACT US
416.586.5700

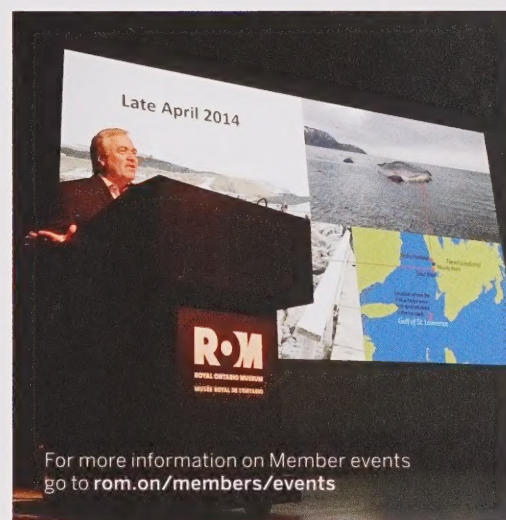
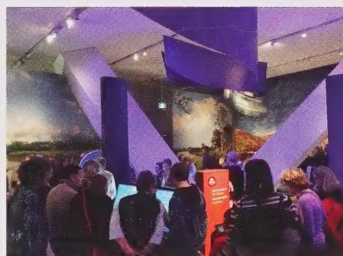
EMAIL
membership@rom.on.ca

WEB
rom.on.ca/members

MEMBER EVENTS

OUT OF THE DEPTHS: THE BLUE WHALE STORY MEMBER PREVIEW

Members, big and small, turned out in extraordinary numbers on March 10 and 11 for the exclusive Member preview of *Out of the Depths: The Blue Whale Story*. It was clear that Members were just as excited as we were to see this exhibition! Members also attended four fully booked lectures by Mark Engstrom, Senior Curator and Deputy Director of Collections and Research, and Burton Lim, Assistant Curator of Mammalogy, who shared their experience travelling to Newfoundland with a team of ROM scientists to recover, with the assistance of locals, the blue whale. This special presentation provided Members with an inside look at the process of salvaging, preparing, and studying whales, along with the planning of the blue whale exhibition.



**COMING
SOON**

Be sure to visit this incredible exhibition, and remember the blue whale heart arrives soon! *Out of the Depths: The Blue Whale Story* runs until September 4, 2017.

ISAAC JULIEN: OTHER DESTINIES MEMBER PREVIEW

PRESENTED
BY



The exclusive Member preview of *Isaac Julien: Other Destinies* took place on January 20 and 21, 2017. Members enjoyed remarks by the acclaimed British contemporary artist Isaac Julien before visiting the exhibition that featured two of his remarkable and relevant film installations. Julien's work addresses issues of globalization, movements of peoples, displacement, and the aesthetics of geography.

MEMBER ROMWALKS



WYCHWOOD PARK

Winding wooded streets and Arts and Crafts-style houses skirting the edge of a pond make idyllic Wychwood Park one of Toronto's best-kept secrets. Learn about the work of architect Eden Smith and see the homes of Toronto artists George and Mary Reid and Gustav and Sylvia Hahn.

Meeting place:

Northwest corner of Bathurst Street and Davenport Road in front of the Tollkeeper's Cottage Museum.
Saturday, July 15
1:00 p.m.

KENSINGTON

Wander through what was once the old Jewish market, past late Victorian buildings that have undergone considerable change over the years, and onto the campus of the University of Toronto. Memories of times past mix with the modern life of condos, restaurants and music.

Meeting place:

Southwest corner of Dundas Street West and Denison Avenue.
Saturday, August 19
1:00 p.m.

PARKDALE

Learn about the history of Parkdale from its beginnings as a prosperous suburb of early Toronto to a newly revitalized neighbourhood that serves as home to many new immigrants.

Meeting place:

Southeast corner of Queen Street West and Cowan Avenue outside Parkdale Library.
Saturday, September 16
1:00 p.m.



Look for the purple ROMWalks umbrella at the meeting places.

REGISTER:

Registration is required as space is limited and walks fill up quickly. Visit www.rom.on.ca/members/events.

ROM MEMBERS GET FREE ADMISSION*

*Valid ROM membership card required for entry.



AGA KHAN MUSEUM

June 3 & 4
77 Wynford Drive, North York



THE MUSEUM DOWNTOWN KITCHENER

June 10 & 11
August 19 & 20
10 King Street West, Kitchener



BLACK CREEK PIONEER VILLAGE

July 15 & 16
1000 Murray Ross Parkway,
North York

TRAVELLING THIS SUMMER?*

Bring your ROM Membership card with you when you travel and take advantage of these reciprocal benefits

ALLIANCE OF NATURAL HISTORY MUSEUMS OF CANADA

ROM Members will be granted free general admission or discounted admission, or a gift shop discount at these participating natural history museums: Beaty Biodiversity Museum, Vancouver; Canadian Museum of Nature, Ottawa; Manitoba Museum, Winnipeg; New Brunswick Museum, Saint John; Nova Scotia Museum of Natural History, Halifax; Royal Saskatchewan Museum, Regina; Yukon Beringia Interpretive Centre, Whitehorse. Present your ROM Membership card(s) and ID upon arrival. Visit rom.on.ca/members.

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

Enjoy free general admission all year long to Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum, Montreal Museum of Fine Arts, and Vancouver Art Gallery upon presentation of a valid ROM Membership card and ID.

*VALID ROM MEMBERSHIP CARD MUST BE SHOWN AT THE TIME OF PURCHASE.

MEMBER DISCOUNTS

ONTARIO SCIENCE CENTRE: DISCOUNT WEEKEND FOR ROM MEMBERS.

SAVE 50%* OFF GENERAL ADMISSION

August 12 & 13, 2017

For two days only, ROM Members will save 50%* off Ontario Science Centre general admission. Explore more than 500 interactive experiences in our exhibition halls, take in live science demonstrations, and more. *Discount is valid only when valid ROM Membership cards and photo ID are presented. Discount applies to general admission only and does not apply to guest privileges, parking, or IMAX films. Discount cannot be combined with any other discount offer.

GARDINER MUSEUM DISCOUNTS

ROM Members enjoy 25% off admission to the Gardiner Museum and 10% off at the Gardiner Bistro by à la Carte.

ROYAL BC MUSEUM

ROM Members receive a 20% discount on daily admission rates. Offer excludes family admission rate.

MEMBER PROFILE

A Lifelong Member

ROM MEMBER **SHIRLEY BUSH** FIRST VISITED THE ROM AS A YOUNG CHILD—IT WAS JUST THE BEGINNING OF HER LIFELONG INTEREST. WE SAT DOWN WITH SHIRLEY RECENTLY AND ASKED HER ABOUT HER EXPERIENCE.



Chinese Tomb complex (Ming tomb and Guardian lions) in the Garden Court wing in place from 1933 to 1959.

1 How often do you visit the ROM? I come to the Museum about twice a month, sometimes more often when there is an exhibition on that really captures my attention, as Wildlife Photographer of the Year and CHIHULY did recently.

2 What inspired your first visit to the ROM? When I was a young child, my aunt, Florence Burgess, worked at the ROM operating the switchboard. She often took me to the Museum.

3 If you could bring one person to visit the ROM with you, who would it be? I would love to bring my six-

year-old great-granddaughter. She is already a very advanced learner and interested in everything. She's a very inquisitive person and she's already reading above her grade level.

4 What do you consider the greatest benefit to your ROM membership? I really like that my membership gives me the freedom to wander everywhere, and to see special exhibitions as often as I wish—and of course to learn.

5 What word can be used to describe your experience at the ROM? Fascinating.

6 How would you describe the ROM to a friend who had never visited the ROM before? I encouraged friends who are visiting from United Kingdom, Spain and Netherlands to visit the ROM, telling them that they would find the Museum fascinating, full of ancient and new items from all over the world!

7 If you were to plan a perfect day out with a friend, what would you plan to do before and after your time spent at the ROM? I would plan a day in late spring or early summer and I would ask a friend to join me. First for a visit to Harbourfront in

the morning, having lunch at the Island Rectory. Then we would spend all afternoon prowling around the Museum. Afterwards, if we still had energy, we might go to a concert at Koerner Hall to listen to a performance.

8 Have you had any fun and interesting experiences at the ROM that we haven't asked about?

In one of my earliest years at the ROM, I was locked in the Ming tomb by mistake. I used to sometimes daydream about it and the downstairs exhibit of Indigenous people grinding corn, and believed that they might come to life late at night.

The tomb had wrought iron doors and a commissionaire made rounds before closing, locking up and turning out lights. When he came by, I was in the tomb, but not paying attention, when suddenly I heard the sound of the doors clanging shut and then the lights went out. I was too terrified to make a sound and just sat huddled up. Eventually my Aunt Florence wondered why I had not appeared to go home with her.

Thankfully she knew my favourite hiding spots and had the commissionaire take a walk with her, looking for me. As they approached the tomb, the commissionaire turned on the lights and my aunt called out, "Shirley, are you there?" I was saved! It is still a vivid memory at 85! ■

ELECTION
2017

TO ALL ROYAL ONTARIO MUSEUM MEMBERS

The membership program is an important aspect of the Royal Ontario Museum's commitment to public access and accountability. As defined in the ROM Board's Membership Policy, each membership is entitled to a vote for the membership-elected Trustee positions on the ROM Board, as long as it is in good standing not less than 30 days prior to the election.

Pursuant to the ROM Act, ROM Members elect three of the 21 positions on the Board of Trustees. A call for nominations to fill one vacancy for a membership-elected Trustee for the term of July 1, 2017 to June 30, 2020, was made in ROM magazine in Fall 2016, which resulted in two duly nominated candidates.

ANNE LINDSEY
SYLVIE GLOSSOP

On the next page you will find a personal statement and biography of each candidate. To the right is important voting information, and enclosed in this magazine is a ballot listing the names of each candidate.

As a member of the ROM you play an important part in its present and future. I do hope that you will take the time to review the candidate information and vote for your membership-elected Trustee. Voting closes **Saturday, June 10, 2017**, at midnight. Ballots must be received, or postmarked, by that date and time to be eligible.

Thank you for your support of the ROM.

Sincerely,
NICK BOBROW

Deputy Director, Operations,
Chief Financial Officer and Board Secretary

IMPORTANT VOTING INFORMATION

ROM Members have two options to exercise their vote:

1. VOTE ONLINE

Access a ballot and vote on the ROM website at www.rom.on.ca/election2017.

Note: To vote online you will be prompted to submit your membership ID number and postal code, as shown in your address on the ballot, as verification of your eligibility.

2. VOTE BY MAIL/DROP-OFF

Complete the ballot provided and return by mail, or to the drop-off box located at the ROM Membership desk, addressed to:

Election 2017
Board Office
Royal Ontario Museum
100 Queen's Park
Toronto, Ontario M5S 2C6

VOTING

Each ROM membership is entitled to ONE vote. The pre-printed ballot provided is encoded with your membership ID number and postal code, which verifies your voter eligibility. No additional ballots will be provided. Vote for ONE candidate only, with a checkmark or X. Any other mark will constitute a spoiled ballot.

ELECTION DEADLINE

Voting ends **Saturday, June 10, 2017**, midnight. All ballots must be received at the ROM (or postmarked) by that date/time to be counted.

QUESTIONS?

Contact the ROM Board Office at **416.586.5886**, or email election@rom.on.ca.



ANNE LINDSEY

PERSONAL STATEMENT

My business skills gained in marketing and advertising, my long volunteer experience with the ROM, and my knowledge of the Museum and its staff have enabled me to make a significant contribution to the ROM Board of Trustees. I have chaired two committees and participate fully at Board and committee meetings and attend many ROM events. I am an engaged Trustee with a demonstrated commitment to the Museum and an excellent attendance record. I love the ROM and believe I have much more to contribute as a Trustee. I therefore hope to serve for a second term.

BIOGRAPHY

Anne joined the ROM Board of Trustees in 2014 and has served on the Collections, Engagement & Research Committee, which she now chairs, and the Pension, Governance and Human Resources & Compensation Committees, as well as two task forces. She has been a member of the ROM's Department of Museum Volunteers for 24 years and has held a number of leadership positions. With ROM Reproductions, she was Production Manager, President, and served on its Board of Directors. Since 2007 she has brought her enthusiasm for planning and researching trips to ROMTravel, where she has been Co-Chair and has led trips to Sicily, Croatia, Tuscany, and Uzbekistan. She is a member of the Royal Patrons Circle and the Currelly Legacy Society.

Anne grew up in Hamilton, Ontario, and attended the Bishop Strachan School in Toronto. She has an Honours BA in Sociology and Law from the University of Exeter, England. Upon returning to Toronto, where she has lived since 1977, Anne worked in Marketing Research for Coca-Cola Ltd. and in advertising for several major agencies. Since leaving advertising, Anne's volunteer work has included the Toronto Foundation and Craft Ontario.

Anne's interests include archaeology, art, history, travel, and cuisine.



SYLVIE GLOSSOP

PERSONAL STATEMENT

I have enjoyed being a member of the ROM for the past 25 years. My husband and I have spent many afternoons with our children at the ROM. In addition to ROM visits our children have participated at the ROM camps. During the 2016/17 school year one of my daughters has been a volunteer at the Saturday afternoon club.

My inside perspective through my extensive experience as a volunteer in the very important and busy biodiversity and discovery galleries as well as my enjoyment of the many aspects of the ROM through camps, talks at the ROM and membership in Les Amis Francophile du ROM will be a benefit to the Board of Trustees.

BIOGRAPHY

After having been a member of the ROM for the past 25 years I have come to know the ROM quite well. I have volunteered weekly in the biodiversity/discovery gallery as a gallery facilitator for the past 10 years, contributing over 1,000 volunteer hours to the galleries. Over the last three years, I have also enjoyed being a member of Les Amis Francophiles du ROM.

I have a Bachelor of Science in Zoology (1982) and an MBA (1984) from the University of Toronto. After working for a number of years in the accounting field at Price Waterhouse, Clarkson Gordon, and Wood Gundy, I have been a stay-at-home mother for 27 years raising my five children. I was very much involved at their school with various volunteer activities, including serving as Treasurer and as Secretary on the school's parent council for eight years.

More recently I have added St. John's Ambulance therapy dog handler to my weekly schedule since 2012. My dog Ben and I make weekly visits to a nursing home, a retirement residence, and Sick Kids Hospital.

* Personal statements and biographies have been provided by the candidates.

dispatches

legendary warriors / newcomers to the ROM / haunting display

EXHIBITION



Bloodthirsty plunderers. Pillaging warriors. Seafaring traders. What do we really know about Vikings?

Explore the myths and stereotypes of this ancient culture in *Vikings: The Exhibition*, opening, November 4, 2017. Offering a fresh and contemporary look into the Viking Age, *Vikings* is an extraordinary window into the lifestyle, religion, and daily lives of these legendary explorers, artisans, and craftsmen. Encounter objects rarely displayed outside of Scandinavia in this compelling exhibition that challenges the perceptions of the Viking Age through hundreds of objects, interactives, and immersive experiences. *Vikings: The Exhibition* is presented by investment dealer Raymond James Ltd.

Mark your calendar: the Vikings are coming.

OPENS NOVEMBER 4, 2017.

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Swedish
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Museum

ROM FRIDAY NIGHT LIVE

A new season of ROM Friday Night Live is in full swing. Featuring live performances from indie artists and top DJs, as well as some of the best food vendors in Toronto, **#FNLROM** offers an exciting place to cap off a long week. Explore our stunning galleries or hit the dance floor, but be sure to buy the tickets before they sell out. We sell early-bird tickets online, and the rest at the door starting at 7 p.m. (\$17 adults, \$15.50 students/seniors, \$5 members).

#FNLROM: DinoNite
FRIDAY, JUNE 2 | 7 P.M.

#FNLROM: Love
FRIDAY, JUNE 9 | 7 P.M.

#FNLROM: Indigenous Now
FRIDAY, JUNE 16 | 7 P.M.

#FNLROM: Colour ROM
Proud
FRIDAY, JUNE 23 | 7 P.M.

#FNLROM: O Canada
FRIDAY, JUNE 30 | 7 P.M.

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Ceremonial textile hanging, showing the combat of Rama and Ravana from the *Ramayana*. Coromandel Coast, India, for the Sulawesi market. Cotton; mordant painted and resist dye; late 18th century.

NEW ACQUISITION

PAINTED COTTONS

PAINTED AND PRINTED TEXTILES THAT CHANGED HUMAN HISTORY

By SARAH FEE



Chintz is Indian cotton cloth on which a colourful pattern has been applied through hand drawing or block printing and dyeing with mordants (for reds) and resists (for blue). The ROM is internationally renowned for its collection of Indian chintz cottons that were the height of fashionable dress and interior furnishings in early modern times around the globe. However, the vast majority of ROM pieces were made for European markets. All but absent are Indian export cottons made for Asian markets, which represent distinct, equally significant, and visually compelling traditions.

The six rare early pieces (sixteenth to eighteenth centuries) we have acquired represent the great artistic heights achieved by Indian artisans creating for the Thai, Indonesian, and Japanese markets. They will help elevate this part of the collection to world-class status and provide key objects for a planned exhibition and catalogue.

The painted and printed cottons of India changed human history. Over thousands of years, artisans in India perfected the art of weaving cotton so fine, making dyes so vibrant, and creating designs so appealing that their cloth was desired around the world, revolutionizing fashion, art, and science wherever it went.

“Over thousands of years, artisans in India perfected the arts of weaving cotton so fine, making dyes so vibrant, and creating designs so appealing, their cloth was desired around the world, revolutionizing fashion, art, and science wherever it went.”

Connecting cultures, the painted cottons drove the spice trade in Southeast Asia, drew Europeans to India, caused riots in Paris, and ultimately gave rise to the Industrial Revolution, spreading as they did a global design vocabulary. The world would never be the same again.

Together with the Victoria & Albert Museum, the ROM has one of the two great world collections of Indian painted and printed cottons. In 1970, the two museums worked together to produce the groundbreaking exhibition and publication *The Origins of Chintz*. Now, with these newly acquired pieces, the ROM has significantly enhanced its collections.

ROMCAN

WELCOMING NEW CANADIANS TO THE ROM

ROM Community Access Network Partner Profile



Since 2008, the ROM's Community Access Network (ROMCAN) has striven to make the Museum accessible to everyone by helping to eliminate financial, social, and cultural barriers that might otherwise stand between communities and the Museum. Through our partnerships with 58 non-profit community organizations and through programs such as Free Tuesdays for Post-Secondary Students, we offer free access and specialized learning opportunities for 100,000 Ontarians annually. Beyond simply offering free admission, we also work closely with our ROMCAN community partners to ensure that we can remove barriers to access and provide exceptional and meaningful museum experiences for all visitors.

NEW ROMCAN MEMBERS

In this issue, we are excited to introduce our readers to one of the first initiatives within the ROMCAN program. Started in 2008 by the Institute for Canadian Citizenship, the Cultural Access Pass (CAP) offers new Canadian citizens in their first year of citizenship free admission to more than 1,300 cultural attractions across Canada. The ROM is proud to be one of CAP's founding partners and to offer a discount on ROM memberships after the year ends.

"Museums are some of Canada's most treasured cultural spaces," says Yasmine Mohamed, Manager, Cultural Access Pass. "When we welcome new Canadian citizens into museums,

they take ownership of these cultural spaces, embrace our shared heritage, and, through that, build connections to Canada and fellow Canadians."

FREE GUIDED TOURS

The ROM also provides a free guided tour for CAP members on the first weekend of each month. Mohamed fondly remembers joining CAP members on a recent tour, where the children and families in the group were very excited about exploring the Museum with the ROM docent. "CAP members have told us that they love visiting the ROM," she says. "Being welcomed into cultural spaces like the ROM makes them feel welcome as new citizens. CAP helps them build a deeper connection to Canada and accelerates their feelings of inclusion and belonging.

"The ROM continues to demonstrate its commitment to inclusion by being adaptive to our evolving nation. I'm thrilled that our work together offers thousands of people a sense of connection and home every year. The power of what we do comes from bringing partners, volunteers, and citizens at all phases of their journey together."



The Museum offers free access and specialized learning opportunities for 100,000 Ontarians annually.

LEARN
MORE

To learn more about the Cultural Access Pass, visit culturalaccesspass.ca. For more information on ROMCAN and the ROM's work with new Canadians, please contact romcan@rom.on.ca.

ENGAGING SYRIAN NEWCOMERS WITH CULTURAL EXPERIENCES

ROM CAN Partner Profile: Ahlan Canada

From April 2016 to January 2017, the ROM welcomed six groups of Syrian newcomers through the Ahlan Canada program in partnership with the Institute for Canadian Citizenship (ICC). The name comes from the Arabic word for welcome, and the program helps Syrian newcomers build relationships and connect to Canadian culture.

"As a premier attraction in Toronto, the ROM was the perfect place to introduce newcomers to all Canada has to offer," says Stephanie Dudek of Ahlan Canada. "Ahlan tours at the ROM offered a chance for them to connect with each other and more established Canadians (our volunteers), while exploring different cultures and seeing nature and history brought to life by the exhibits."

Ahlan Canada visits include a guided tour, which is led by ROM docents and translated into Arabic by ICC volunteers. After the tour, families enjoy a catered lunch at Druxy's ROM Café and an afternoon to explore the rest of the Museum. Families are also given Arabic translations of the ROM map and Digital Family Tours. The volunteer translators are often new Canadians themselves, and former Cultural Access Pass members, who are excited about the opportunity to share the welcome they experienced with Syrian families.

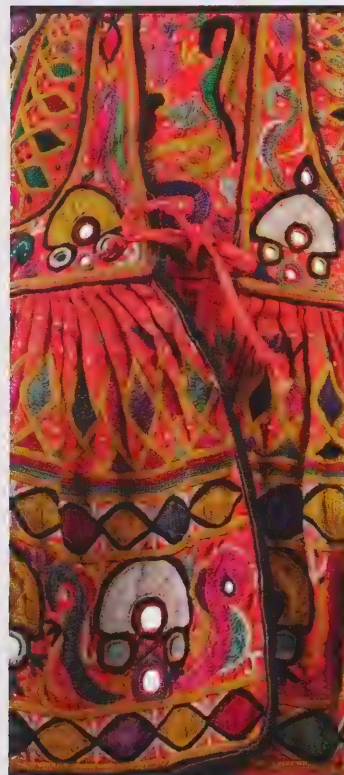
Popular stops include dinosaurs and mummies, and Dudek observes that the familiar motifs, symbols, and script in the ROM's Islamic collection help



participants feel connected with their home country. Participants enjoy spending a day at the Museum with their family and taking photos of the experience.

"It's always a wonderful experience bringing visitors to the ROM for the first time, and seeing the kids grow in confidence and curiosity over the course of the day," Dudek says. "You see a total transformation from the kids who arrive clinging to their parents to the kids who leave singing and chanting 'Canada! Canada! Canada!'"

Learn more about Ahlan Canada at ahlancanada.ca.



GRANT FOR INDIAN TEXTILES

The IARTS Textiles of India Grant is a biennial award that will provide scholars, curators, educators, community leaders, artists, and citizen enthusiasts with an opportunity to further the preservation, documentation, understanding, encouragement, interpretation, or revival of Indian textile arts. This grant can be used anywhere in the world by anyone in the world toward a project that enhances knowledge about Indian textiles. The award is meant to foster cultural understanding, institutional collaboration, and public engagement.

IARTS Textiles of India Fund was generously established in honour of long-time volunteer Arti Chandaria (1960–2015).

FIND OUT MORE

For more information on the eligibility, selection criteria, and method of application, visit rom.on.ca/iarts.

IARTS GRANT WINNER

The ROM is thrilled to announce the first recipient of the IARTS Textiles of India Fund. **Rajarshi Sengupta**, a PhD student at the University of British Columbia, will carry out innovative work on the creation and transmission of knowledge amongst block carvers and textile printers in the Deccan region of Central India. Working closely with families who have practised the art for centuries, Sengupta will shed new light on their performative repetition and facilitate a collaborative publication initiative. In 2018, the team will present a public program at the ROM, where the artists will directly share their practice with Canadian audiences.

The Evidence Room

By ELIZABETH O'GRADY

EXCLUSIVE

**EXHIBITION PREVIEWS
FOR MEMBERS
JUNE 23 & 24**

OPENS JUNE 25

It's very quiet in *The Evidence Room*. The installation stands mute, waiting for visitors to derive meaning.

Full-scale models of a gas column, a gas-tight door, and a gas-tight hatch are accompanied by plaster casts of blueprints, photos, letters, purchase orders, and contractors' bills.

These are reproductions of architectural elements and related documentation from the Auschwitz death camp, constructed by Nazi Germany to exterminate over one million people. Ninety percent of the victims were Jews.

“

The Evidence Room is not only about the [Lipstadt] trial...It is more generally about the necessity to remember what is undeniable and yet stands beyond comprehension. To remember what many would rather forget.

”

— Anne Bordeleau,
O'Donovan Director, Waterloo Architecture



Interior perspective of *The Evidence Room* with models of Auschwitz gas column and gas-tight hatch, plaster casts and model of gas-tight door.

Photo of Robert Jan van Pelt by Fred Hunsberger, University of Waterloo School of Architecture. Interior perspective photo by Fred Hunsberger.



ROBERT
JAN VAN PELT

What was the thematic origin of the exhibition?

In 2000, historian Deborah Lipstadt was sued for libel by a Holocaust denier. Under British law, she had to prove that she was justified in calling the plaintiff a falsifier of history—and because the denier had invoked Auschwitz to make his point, she had to prove that the mass killings at Auschwitz had indeed happened.

By developing a detailed forensic analysis, which correlated eyewitness testimony, documentary evidence, and physical remains, the defence team demonstrated that the reality of Auschwitz as a death camp could be proven by historians. The lawsuit failed.

How did you get involved?

I had been studying the architecture of Auschwitz since the late 1980s, so I was asked to be an expert witness at the trial. I also felt a spiritual obligation to the 1.1 million who died.

How did *The Evidence Room* exhibition evolve from this trial?

The Director of the 2016 Venice Architecture Biennale invited me to participate based on a book I had written about the trial. I approached colleagues and students who could help me turn this book into an exhibition. People were eager to contribute their talents, materials, or fundraising expertise.

We spoke with Robert Jan van Pelt, one of a team from the University of Waterloo School of Architecture who were involved with *The Evidence Room*, to learn more.

What were your intentions for *The Evidence Room*?

We wanted to create a room where people would not know what they're seeing and be forced to figure things out. We also wanted people to be able to touch the objects, because evidence has no power but it's there for you to touch.

How would you describe the exhibition's effect on people?

During our presentation on the exhibition's first day in Venice, one visitor broke down when I closed the latch of the gas door with a loud bang. That would have been the last sound from the outside world that the victims would have heard.

Do you see a relationship between *The Evidence Room* and today's "alternative facts"?

Postmodernity has seen a systematic attempt to destroy authority and replace it with the power of the individual to arbitrarily conclude, "This is true for me." The trial was a canary in the coal mine. It's sad how prevalent this attitude has now become.

Questions of moral certainty are central to *The Evidence Room*. How much do we need to know in order to conclude that a certain course of action is the right way to act? Who has the authority to determine what is the truth?

I am a teacher and I believe in authority of evidence, the authority of facts. We need anchors to create a framework for society. At a certain point you have to say, "We have enough evidence."

Organized by the University of Waterloo School of Architecture

The Evidence Room was originally created for the 15th International Architecture Exhibition of the 2016 Venice Biennale by a team from the University of Waterloo School of Architecture, including O'Donovan Director Anne Bordeleau, architecture professors Donald McKay and Robert Jan van Pelt, independent curator and editor Sascha Hastings, and students and consultants. The installation at the ROM was co-curated by Anne Bordeleau, Donald McKay, Robert Jan van Pelt, with Waterloo alumna and project manager Piper Bernbaum, and a team of students.

Lead Patrons: Rob & Penny Richards, The Gerry Schwartz and Heather Reisman Foundation. Supporting Patrons: Larry & Judy Tanenbaum Family.

The ROM would also like to thank the following donors for helping make this exhibition possible: Hal Jackman Foundation, Ron and Vanessa Kimel & Family, KPMB Architects, Sam Mizrahi, Jonas & Lynda Prince, Sandra Simpson, Jay Smith & Laura Rapp, The Jack Weinbaum Family Foundation, Joy Cherry Weinberg and Family, Henry Wolfond & Rochelle Reichert, Donald McKay, Sr., and Dr. Paul Munk.

ROMPRESS



Out of the Depths: The Blue Whale Story

Members' price: \$4.50;
Regular price: \$5

Buy the official souvenir guide to the *Out of the Depths* exhibition. Learn about ancient whales, whale biology and evolution, as well as conservation efforts to protect the existing blue whale population.



Map of Newfoundland where two blue whales washed ashore in 2014 at Trout River and Rocky Harbour. The Trout River Whale was towed to Woody Point where it was processed.

READ ABOUT HOW WHALES
EVOLVED AND WHAT A WHALE'S
GENOME CAN TELL US ON
PAGE 28. →



Up the River

THE ROM'S ICHTHYOLOGY RESEARCH TEAM TRAVELS
THE SARAMACCA INTO UNCHARTED TERRITORY

By MARY BURRIDGE AND HERNÁN LÓPEZ-FERNÁNDEZ

The rivers of South and Central America harbour the most diverse freshwater fish fauna on Earth, with estimates exceeding 8,000 species. In 2016 the ROM continued its ongoing efforts to explore this remarkable diversity. A 3 a.m. drop-off at Toronto's Pearson airport marked the beginning of the adventure. Our team of three and 11 bags of equipment headed to South America. Funded by the Life in Crisis: Schad Gallery of Biodiversity Conservation Grant, we went to explore the poorly known interior of Suriname, a country with 80 percent pristine rainforest and large river

systems. It was called Dutch Guiana before it gained independence in 1975. Our destination: Lawai Falls, Saramacca River; geographic coordinates unknown. The fishes above these falls had never been surveyed, and those below had only been sampled the year before. Would new species endemic to the region be discovered? After a few days in the capital, Paramaribo, purchasing food, fuel, and gear, we flew south in a Cessna Caravan. Gold mines dotted the landscape, each easily identifiable from the air as a gaping hole in the forest with an adjacent muddy yellow river. As gold mines gave way to rainforest below, we descended into the tiny village of Poesogroene. The Maroon family who would guide and host our expedition started by squeezing us and our cargo into their 7-metre-dugout boat with a 25-horsepower motor. Of African origin, Maroons descend from escaped slaves. Their small villages dot riverbanks throughout the country, where they seem at one with the river and forest.



The striped headstander, *Anostomus anostomus*, is one of many beautiful fish species in the Saramacca River.



This white-throated toucan *Ramphastos tucanus*, paid no heed to us fishing below.

ON THE RIVER

Onboard we sat on the hard planks with gear as backrests. Guide, boatman, and village captain Valentin led his wife and daughter as our field-camp crew. Johan served as watchman at the bow. Valentin and Johan, at home in the forest, travelled with machetes, chainsaws, and guns, walking barefoot through bush and river alike. We travelled for seven hours up the winding Saramacca, with our guides often hopping out to cut a path for the boat through logjams and fallen trees. Frequently the other men on board—women were seemingly excused from heavy labour—were told to debark and push the boat when the going was rough. Distracting us from the oppressive heat of tropical sun during the upstream travels were the sights and sounds of wildlife in and around the river. Kingfishers swooped alongside the boat with their eyes on those same fishes we were after; troops of capuchin monkeys swung through the tree tops; sulphur butterflies with iridescent



Mary and Hernán cautiously handling a large electric eel, *Electrophorus electricus*.

underwings gathered in swarms on the sandy banks; rare morpho blue butterflies flitted among the trees, disappearing into the dark woods, then reappearing along the sun-drenched



Hernán and Sean Anderson seine net a quiet sandy shoreline for elusive cichlid fishes.

shoreline; screaming pihas called raucously in a continuous din; green iguanas splashed into the river from their perches on overhanging branches; fish-eating bats hung upside down from driftwood on the shore; toucans, macaws, and parrots flew high above in the rainforest canopy while snowy egrets and green ibis watched us from the shoreline.

NEW DISCOVERIES

Hot, tired, cramped, and already abandoning the idea of fishing at Lawai Falls that day, at late afternoon we caught the sound of falling water from around the next bend. Through the eyes of an ichthyologist, the best of all was the diversity of fishes in this river so far from civilization. Barely had we landed on the sandy shores below Lawai when Valentin's daughter caught a 1-metre-long electric eel! Our most common catch here was red-eyed piranhas, looking somewhat more fearful than they are; removing these creatures with sharp pointed teeth from a net was still no easy task. At over 60 centimetres long and armed with 2.5 centimetre-long teeth, the wolf fish or aimara horrified the Maroons, who warned us not to enter the water for fear of their bites. Yet, for the next 10 days and some nights,

we fished the river often up to our necks, setting and pulling nets, and catching an amazing array of fishes. Despite the highly carnivorous electric eel, piranha and aimara, weird and wonderful fishes



Hernán sorting recently captured fishes

still abounded in the Saramacca, many so rare that common names don't even exist. This beautiful and isolated paradise still holds many mysteries. Our unique collection of fishes from the Saramacca River, now safely catalogued into the ROM ichthyology collection, will be studied by researchers at the ROM and shared with colleagues around the world for years to come. And yes, at least a few of them are new to science and we are already working on naming a couple. ■

Space Rocks

CANADA'S FIVE NEW METEORITES

By IAN NICKLIN



IAN
NICKLIN

TECHNICIAN, EARTH SCIENCES



AN UNUSUAL
DISCOVERY AT OUR ID
CLINIC— NOT A FIELD
STONE OR PIECE OF SLAG
THIS TIME BUT A REAL
SPACE ROCK!

The Earth Sciences section, along with our colleagues in Invertebrate Palaeontology, holds regular identification clinics (the third Wednesday of every other month) at the ROM. We host these clinics so that the public can bring in unusual or mysterious rocks, minerals, fossils, and many, many suspected meteorites. After 20 years or so of doing the clinics we have never had an actual unidentified meteorite appear—until now.

Last year a visitor, Gabrielle Bonneau, brought in five small, dark brown rocks that her father, Paul Bonneau, had found years ago. According to Gabrielle, her father would regularly scour the fields around Gravelbourg, Saskatchewan, where they then lived, in search of arrowheads. On one of these excursions he found these five stones, and on a hunch that they might be something special, he kept them. Fast-forward to December 2016, when Gabrielle brought in the stones for us to have a look at. It was impossible to say for sure whether they were meteorites since they all had a more or less uniform dark chocolate-coloured exterior. However, we decided to investigate a little further and we're very glad we did. Cutting a small piece from the end of one stone revealed the characteristic appearance of an actual meteorite: not a field stone or piece of slag this time but a real space rock! And not just one—all five, upon cutting, showed the same interior. Subsequent analysis

here at the ROM allowed us to classify the stones as the H5 type of ordinary chondrite.

Despite our country's size there have been comparatively few meteorites recovered here; the current total is around 80. Given our small population and rugged terrain, this is perhaps not that surprising. So it is with a good deal of excitement that we greet the discovery of another Canadian meteorite. As well, these stones not only have the distinction of being the first unidentified meteorites brought into our ID clinic but they will also be officially recognized as Canada's newest meteorites during our 150th anniversary! We will soon be submitting the scientific description of them to the Meteoritical Society, the international body that oversees the description of new meteorites, and suggesting the name of Wood River for the stones. Meteorites always receive a name, if there is a prominent geographic feature, town, or city nearby, or in some cases a number if no such features are suitable. The Wood River runs through the area where Gabrielle believes her father found the stones, so she thought that was an appropriate name.

Hopefully it won't take another 20 years for the next undescribed meteorite to come into our ID clinics, but it has been worth the wait—especially as we are able to shed some light (usually) on the weird, mysterious, and strange things people find. ■



Assembling a Whale

IT'S A LITTLE MORE DIFFICULT THAN A SUPER-SIZED JIGSAW PUZZLE

Getting a giant 25-metre-long whale into the museum is no easy feat. For the blue whale currently on display, lovingly nicknamed Blue, it took a week to put all the pieces together, after two years of processing the bones since the whale was salvaged.

Installing the massive vertebrae on mounts was a laborious, sweat-inducing task in itself. Overnight installations were scheduled to make sure the exhibition was ready in time for opening day. Blue's skull was too large to fit into the freight elevator. Instead, it had to be hauled down to the exhibition space through a door that hadn't been used in decades.

Assembling this awe-inspiring exhibition was a labour of love—and it's still not over.



DID YOU KNOW?

This summer, Blue's heart will be mounted when it returns from its plastination in Germany.

Join us on social media as we provide updates on the [#ROMBlueWhale](#).





CONSERVING TROPICAL WILDERNESS

By BURTON LIM

Protected Areas Commission ranger Jessica George records data as University of Guyana student Huichang Yang and Yupukari Village guide Reginald Lawrence help ROM Assistant Curator Burton Lim identify a species of fruit-eating bat.

After a dusty and bumpy 19-hour bus ride on the only road south toward Brazil from the coastal capital of Georgetown, Guyana, we arrive at the Amerindian village of Yupukari in the Rupununi savannahs. The next morning, we load up five small outboard-engine boats for a sun-scorching five-hour journey to our destination of Maparie Camp on the edge of the newly designated Kanuku Mountains Protected Area, a large wedge of montane rainforest that juts westward and separates the northern and southern grasslands of southwestern Guyana. For most groups of organisms, tropical areas have the highest levels of biodiversity, for

reasons such as constant temperatures that allow species to thrive throughout the year. I have been doing fieldwork in Guyana since 1990 because it is one of the few countries remaining with large expanses of pristine rainforest where you can take one step out of camp and immediately start studying animals in their natural habitat.

“
The expedition consisted of 27 people documenting as many birds, fish, amphibians, and reptiles as possible.
”

The Guyana office of Conservation International, a US-based non-profit environmental organization, is coordinating the capacity building of local expertise for sustainable management and preservation of the biodiversity in the Kanukus. They invited me to participate with other biologists in a training session for regional Protected Areas Commission forest rangers, University of Guyana biology

GUYANA

Kanuku Mountains
Protected Area

students, and Yupukari village community members to identify and monitor key vertebrate species. I brought my expertise in mammals to the expedition, and there were 26 other people documenting as many birds, fish, amphibians, and reptiles as possible during our intensive one-week stay in the field. Using standardized methodology that will enable comparisons to similar studies in South America, we identified **20 species of bats, four species of rats, and one species of opossum**. One of the more interesting discoveries was the white-shouldered short-faced bat (*Ametrida centurio*), which is a fruit-eating species not often caught. We captured four in nets set by the river and all were males, suggesting that there was probably a bachelor roost in a tree nearby. As Guyana implements its National Protected Areas System to manage natural resources while conserving the environment for continuing traditional Indigenous lifestyles in the surrounding Amerindian communities, the Kanuku Mountains will serve as a model for preserving one of the last wilderness frontiers of tropical rainforest in the world. ▣



A white-shouldered short-faced bat, *Ametrida centurio*, is a poorly known fruit-eating species found in South America.

Our flotilla of boats arrives at Maparie Camp in the Kanuku Mountains Protected Area of southern Guyana.

ANISHINAABEG

ART & POWER

Life, traditions, history and legends

The power of a story lives not only in words, images, or the context, but also in who is telling the story. The stories we tell—or the stories that are untold—shape our perceptions about entire communities. They influence public policy and sometimes lead to the loss of name, of culture, and of our very being.

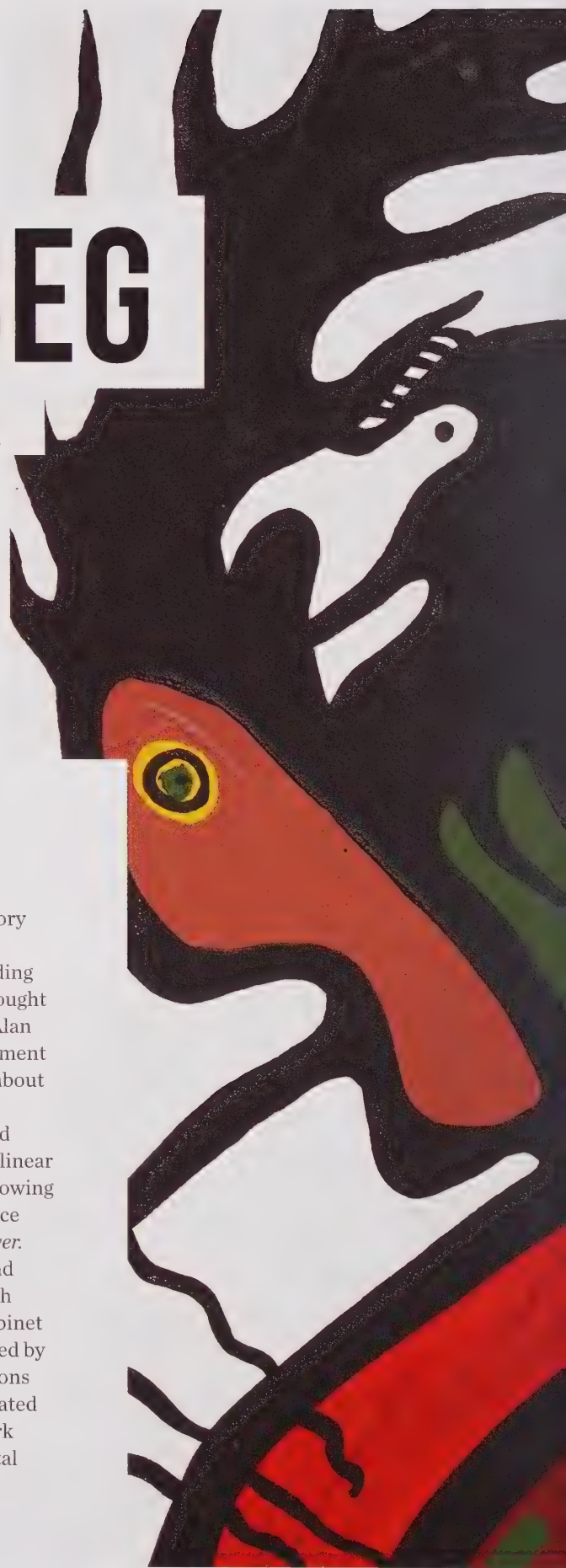
This power wielded by the storyteller is a consistent theme in the Truth and Reconciliation Commission report. The TRC singled out both museums and media about the silencing of voice, about dismissing authority derived through lived experience—a salient reminder that authenticity comes in many languages, and empathy has many hues.

When I started working at the ROM, my commitment to content led by Indigenous sensibility and narrative was encouraged. This led to very supportive consultations

with the internal Indigenous Advisory Committee and ROM Curator Arni Brownstone. When we started building *Anishinaabeg: Art & Power*, Arni brought on Co-curators Saul Williams and Alan Corbiere. At the exhibition development meetings, the detailed discussions about language included explanations for words that cannot be translated, and stories that can be told only in non-linear narratives. As you'll read on the following pages, this respect for authentic voice permeates *Anishinaabeg: Art & Power*.

The power of the story doesn't end there. The ROM is also working with the Indigenous-led ROM Youth Cabinet on a project where youth are inspired by our permanent Indigenous collections to write a story of their own. Facilitated by Indigenous storytellers, this work will be published on the global digital writing platform Wattpad.

—**Sadia Zaman**,
Managing Director, ROM Canada





PAINTING

A detail of John Laford's 1977 painting *Drummer* expresses the high energy and emotion of the men who sing while beating their drum.

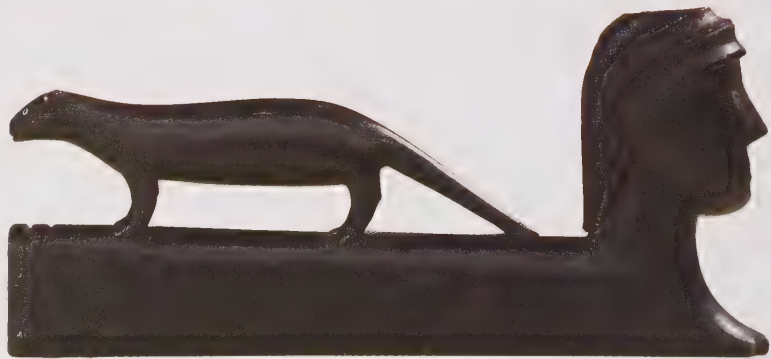
ANISHINAABEG: ART & POWER: THE EXHIBITION

By ARNI BROWNSTONE

This exhibition has a universal theme: art moves with people and changes in interesting directions where communities intersect. The exhibition primarily focuses on the two artistic genres of Anishinaabeg beadwork and Woodlands School painting. Through the former we explore changes in the art of the Anishinaabeg as they encountered other Indigenous peoples in their westward movement to the plains and through the encroachment of an increasing Settler population. The latter genre blossomed in the early 1970s. The images portrayed in the Woodlands School paintings shared with the world the Anishinaabeg traditions and beliefs that had for many generations been silenced by church and state. We focus on these two bodies of work because they are strongly represented in the ROM's collection, and because both genres have in common the visual qualities of boldly outlined figures richly filled with colour. To contextualize this material and better support the narrative of interaction with the plains communities, the ROM borrowed key objects from seven other museums.

In developing the exhibition, I served as the ROM curator with two co-curators from the Anishinaabeg community: Saul Williams from North Caribou Lake First Nation in northern Ontario and Al Corbiere from M'Chigeeng First Nation on Manitoulin Island in southern Ontario. As a painter and original member of the Woodlands School of Art, Saul lent his expertise primarily to the two-dimensional works, while as a historian, Al made his contribution in the three-dimensional objects. The three of us made curatorial decisions collectively; however, I also acted as the hinge between the ROM exhibition team and the two outside curators.

Our exhibition is physically laid out in concentric circles. In the middle is a large "study showcase" featuring early material



from the Great Lakes area. This rich array of objects illustrating the breadth of artistic media from the turn of the nineteenth century serves to deepen our understanding of the two featured genres. Encircling this are showcases containing beaded regalia gathered from a larger geographical area. The groupings of these artifacts thread the story of Anishinaabeg art through the intermingling of cultures in the late nineteenth and early twentieth centuries. Dramatically interspersed among those cases are seven mounted figures lavishly clothed in beadwork regalia. Around the exhibition's outer walls are the Woodlands School paintings. They are grouped and interpreted according to a set of themes, such as transformation, creation, and hurt. The final major component of the exhibition is the present-day Anishinaabeg art. These works intervene among the earlier objects and paintings throughout the exhibition

Continued on page 26.

PAINTING

Norval Morrisseau's painting, executed in 1960 on kraft paper, depicts an albino animal. Considered a sacred being, it wears a medicine bag and is surrounded by circles of spiritual power.

PIPE BOWL

The Odawa carver represented an otter on the shank, probably representing the owner's spirit helper or *doodem* (the source of the word "totem").

DANCE OUTFIT

This composite dance outfit would have been reserved for ceremonial occasions during the late 1800s. At that time, traditional practices faced strong opposition from church and government, so Indigenous communities inserted their dances into the Settler event calendar, including First and Fourth of July celebrations, and agricultural fairs.



ART AS INSPIRATION

By ALAN CORBIERE

I was honoured and flattered to receive an invitation from Arni Brownstone to sit on this curatorial advisory committee to develop an exhibition of paintings by Anishinaabe artists. My enthusiasm for the project increased when I found out that Saul Williams also accepted the invitation. I have long admired his artwork.

The Royal Ontario Museum has a fantastic collection of paintings by Anishinaabe artists. The paintings are representative of a time of great creative output in the 1970s to 1990s. Initially the exhibition was solely about paintings, but the ROM conducted a focus group and the interest generated from that group necessitated that the exhibition be expanded to include Anishinaabe material culture. Being a proud Anishinaabe, I wanted to show everything. However, space dictates that some items had to be removed from the exhibition, which made for lively debate among ourselves. Compromise is a part of the curatorial process, but I saw this as an opportunity to showcase Anishinaabe artistic traditions and Anishinaabe artistic versatility.

I believe Anishinaabe art is underappreciated and under-represented in mainstream institutions. I also viewed this as an opportunity to teach Canadians, newcomers, and visitors the continuum of Anishinaabe artistic media, motifs, and influences across time and space. I have never thought of this exhibition as a response to Canada 150; in fact, my primary audience for the exhibition is the students in the Greater Toronto Area, especially those at First Nations School in Toronto and those in the universities and colleges.

“I viewed this as an opportunity to teach Canadians, newcomers, and visitors the continuum of Anishinaabe artistic media, motifs, and influences across time and space.”

My hope is that Anishinaabe students come to view and engage with the art in *Anishinaabeg: Art & Power* and leave inspired by the intellectual and artistic traditions of Anishinaabe artists who have come before them. I hope they come back to view the exhibition and leave to create their own art inspired by art in this exhibition.



An Indian within Bear going about Sacred Ceremony.
Joshim Kakegamic,
date unknown.
Sandy Lake First
Nation, Ontario.
In certain ceremonies
Transformation can
take place where the
Medicine Man goes
into the Bear, with
all his involvement
proceeding from
there.



HOW TO
SEE IT

Anishinaabeg:
Art & Power opens
June 17, 2017.

GOVERNMENT
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PHOTOGRAPH

Joe Myran posed for this photograph wearing his dance outfit in the 1890s. He was a farmer and chief of the Long Plain First Nation in Manitoba.

BELT

The belt, beaded on canvas, was made for a boy or girl in Saskatchewan around 1905. Its geometrical design signifies a shift away from Great Lakes art style, toward the visual aesthetics of the Plains tribes.

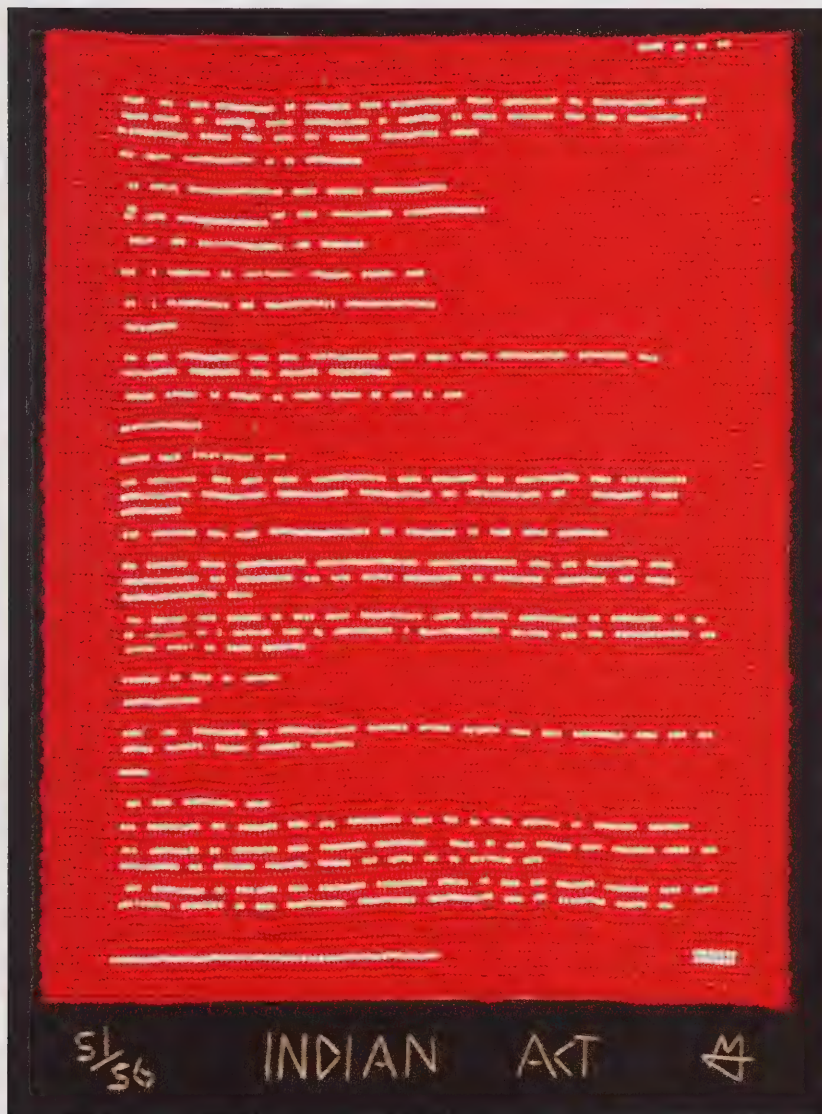
adding current, often humorous commentary on past traditions, events, and issues.

Ethnographic exhibitions oftentimes add contemporary works as a discrete, secondary section. This is not the case with *Anishinaabeg: Art & Power*. In fact, the exhibition is atypical in several other ways. Most exhibitions have a linear storyline, whereas ours plays out like a musical refrain with neither beginning nor end. The visitor may enter either the east or west entrance and enjoy the exhibition to equal advantage, without loss of content and thematic comprehension. The labels in the exhibition are also atypical in that they are essentially non-hierarchical, letting the narrative flow from the level of museum artifact. Saul Williams wrote his labels for the Woodlands School paintings in the first person, based on his life experience, rather than in the conventional third-person format. Exhibitions on Indigenous art usually define a culture's art style as though it existed in isolation. They ignore the fact that Indigenous communities extensively overlapped and their art forms reflect shared experiences. The objects selected for our exhibition, however, illustrate a multicultural sphere of artistic influence.

Photograph: Courtesy of Archives of Manitoba, N259. Belt: 912.40.40. Gift of Sir Edmund Walker.

"INDIAN ACT"

Between 2000 and 2003 Nadia Myre, from Maniwaki, Quebec, protested the Indian Act by beading over all its 56 pages. Aided by more than 250 collaborators, she "overwrote" each word with white beads and replaced the white paper with red beads.



From the beginning, our exhibition has aimed to occupy a space between communities, to strike a balance between diversity and universality. To better bridge the ROM and the Anishinaabeg community, we looked for a strong Anishinaabeg curatorial presence. We developed an exhibition theme that explored connections between both Indigenous and non-Indigenous cultures. In doing so we endeavour to open pathways between the museum-going public and the Indigenous community.

— **Arni Brownstone**, ROM Curator, *Anishinaabeg: Art & Power* ■

ART AS KNOWLEDGE

By **SAUL J. WILLIAMS**

In the summer of 2015 when I was visiting the ROM with my family, I was approached by Mr. Arni Brownstone. He asked if I would be interested in co-curating an art show at ROM. At first I thought he was teasing me but it caught my interest. I often talked about EDUCATION before there was a school in our community. I brought up the skills our people had. They had design and technology, and their instruction to their children and youth was in visual tasks. We had developed our own systems that worked well among our people but recently have been discarded as useless ideas. I wanted to encourage our children and young people to learn about their people from positive information.

Like any other race we have survived in a most difficult and hostile environment. We knew how to live on the land and how to use the resources around us. One of my pride and joys is thinking I know and often share our world view, and our language; how our people view the world and interact with other beings. I often question myself and I have been asked many times, How did art begin in my life? I go back to my memories of rock paintings on the side of the cliffs and of course I saw my mother and my grannies' beadwork. I ask myself, Who drew the rock paintings? Who were they? How have they lasted so long?

“Like any other race we have survived in a most difficult and hostile environment.”

So when I looked at the ROM's art collections I noticed that art travelled north, south, east, and west but it didn't go over the mountains. Among most First Nations the motifs and designs are very similar even the rock paintings. The same figures appear in rock paintings thousands of kilometres apart on this side of the mountains. How did they get there? Why are they so similar? This is a mystery. I was also fascinated by the amount of artwork, artifacts, and collections of ROM. There is so much to learn and see, the stories unfold in all objects of art. I sincerely hope the world will be able to see and admire the wonderful works collected as the years go by.

SEE SAUL J. WILLIAMS'S
**WORK ON THE COVER OF
THIS ISSUE**



exhibition

An underwater photograph of a whale swimming towards the camera. The whale's body is sleek and white, contrasting with the deep blue water. Sunlight filters down from the surface, creating a shimmering effect. The whale's head is in the foreground, and its body extends into the background.

from land to sea

More cow than fish: ROM scientists study how whales evolved to become masters of the seas

By GERRY DE IULIIS and OLIVER HADDRATH

EVOLUTION

Despite superficial similarities to fish, whales are not fish—they are air-breathing mammals whose ancestors lived exclusively on land! Only in the last 30 years have early whale fossils come to light and enabled scientists to reconstruct their evolutionary history—and the answers are surprising.

Whales are aquatic vertebrates: they live in water and have a backbone. They have a streamlined body to move through water efficiently and fins, such as the tail flukes, which help stabilize the body as it swims forward.

The Greek philosopher Aristotle described whales as having affinities to other mammals, but he kept them separate because of their fully aquatic habits. The eighteenth-century Swedish naturalist Linnaeus was the first to define mammals as warm-blooded, four-legged animals that give birth to live young and the first to include whales within the definition. Scientists have since verified these observations and now group whales with dolphins and porpoises under the scientific name Cetacea.

Some telltale mammalian features of whales are mammary (milk-producing) glands and hair, although these hairs are few, short, and noticeable only around the mouth and face of some species. Less obvious features that point to whales being mammals include sharing fundamentally the same internal anatomical detail as other mammals and highly similar DNA. →

An evolutionary tree of mammals presented by the esteemed German zoologist Ernst Haeckel in 1866. He depicted whales as closely related to artiodactyls and even more closely related to hippos—both of which relationships scientists today regard as correct.



Telltale Bones in the first whale (*Pakicetus*)

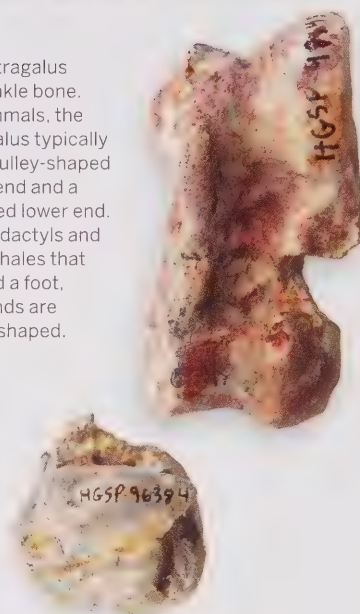
WHALES' CLOSEST RELATIVES

Today, scientists agree that whales belong to a group of hoofed, mainly plant-eating mammals called artiodactyls. This group includes cows, sheep, goats, deer, pigs, hippos, and camels. Artiodactyls are one of two groups of living mammals with hooves. Artiodactyls tend to have an even number of toes (two or four), while the other group, the perissodactyls (horses, rhinos, and tapirs) tend to have one or three toes. Recent whales, of course, have highly modified limbs and have lost their toes (and hooves) entirely. But they used to have them. Several DNA studies even point to the hippopotamus as the closest living relative of whales. These data all suggest that whales and other artiodactyls share a common ancestor.

FOSSIL WHALES PROVIDE IMPORTANT CLUES

Although the whale-artiodactyl relationship is now firmly established, scientists reached agreement on this link only about 30 years ago. Before then, many palaeontologists weren't convinced. This isn't surprising: in many ways whales appear radically different from other mammals, and direct comparisons are difficult. For example, the bones in the ankle can provide important clues about relationships between mammals. It's fairly easy to compare foot bones among cats, dogs, and seals, but in modern whales the hind leg has virtually disappeared. We see similar radical differences between whales and other animals in other aspects of their anatomy. For a long

The astragalus is an ankle bone. In mammals, the astragalus typically has a pulley-shaped upper end and a flattened lower end. In artiodactyls and early whales that still had a foot, both ends are pulley-shaped.



The ectotympanic is an ear bone. In whales, this bone has two unique features: a thickened edge (the involucrum) and a small projection (the sigmoid process).

time, all the fossil whales available were very similar to modern whales. This told palaeontologists little about earlier whales and the evolutionary origin of the group. Palaeontologists had only bones and teeth to study (soft tissue structures almost never fossilize), and dental evidence suggested that whales were most closely related to certain archaic meat-eating mammals (mesonychids).

Then, in the 1980s, palaeontologists began discovering fossils that appeared to belong to ancient whales—much older than any they had seen before, and complete with hind limbs and ankles! Now they could compare those with other mammals, both whales and terrestrial (land-based) mammals. Critical clues came from an ear bone and an ankle bone. When scientists found a whale-like ear and an artiodactyl-like ankle in the same fossil skeleton of a terrestrial mammal, they became convinced that whales are artiodactyls—that they came from

the same ancestor. That fossil skeleton belonged to *Pakicetus*, which scientists consider the first whale.

Whales have undergone a dramatic transformation as they have adapted from being land animals to fully aquatic creatures. The transformation can be seen both in physical changes and in the whale's DNA. At the ROM and in science labs around the world, we and our colleagues are in the process of decoding the genomes and discovering how genes have evolved to make whales masters of the seas.

How Whales Evolved

The fossils of numerous early species have revealed when and how whales evolved from fully terrestrial to fully aquatic mammals. Among the many changes are those related to locomotion and hearing.

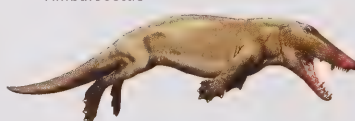
PAKICETIDS These wolf-like, carnivorous earliest whales were fully terrestrial but adept in water. They lived near coasts and waded in rivers. Some of their bones were very dense and acted as ballast while walking on riverbeds. They swam by paddling with all four limbs, the same as most terrestrial mammals. Their ears were like those of air-hearing mammals, but the ectotympanic bone had an involucrum, which helps in underwater hearing.

Pakicetus



AMBULOCETIDS These amphibious whales walked on land but were more adept in water than pakicetids. They lived near river mouths and swam by paddling or swinging their enormous hind feet up and down. With eyes on top of the head and nostrils near the tip of the snout, they were ambush predators, much like alligators. Their ears could hear both in air and under water because of a unique contact between the lower jawbone and ear region.

Ambulocetus



REMINGTONOCETIDS These amphibious whales, such as the *Kutchicetus*, were probably more marine-adapted than ambulocetids. They lived in marshy and swampy near-shore environments and used their sharp and pointy front teeth to prey on fish. Their short thighs, not particularly well suited for terrestrial locomotion, were likely more useful for swimming, as was a flattened tail. Their ears were better able to hear under water, an ability facilitated by ear bones that were less firmly attached to other skull bones.

Kutchicetus



These bone casts of the original specimens are courtesy of Hans Thewissen. Whale evolution illustrations by Carl Buell.

GENETICS

WHAT IS A GENOME?

A genome is an organism's complete collection of DNA. It stores all the information necessary to build the organism and carry out the functions of its life. The genome of a blue whale contains about three billion pairs of bases, just slightly less than the number found in the human genome. The DNA itself is coiled tightly around proteins and packaged into structures known as chromosomes. There are 44 chromosomes in a blue whale, 46 in a human, and 78 in a dog, even though the dog's genome is smaller in size than both a blue whale's and a human's! During the reproductive process, each parent contributes one set of chromosomes to the offspring. The inheritance of DNA with its variation from each parent explains why offspring look like their parents and accounts for traits being passed down through generations. It is the variation that accumulates through mutations that leads to new traits arising, and this is the raw material for evolution by natural selection. Over time some of those traits that are advantageous become more widespread, while others disappear. Charles Darwin was the first to propose the theory of evolution by natural selection, but he never knew about DNA.

WHAT DOES THE WHALE'S GENOME TELL US?

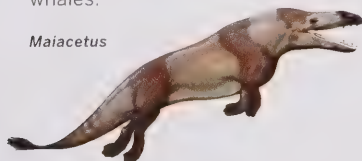
MODIFIED GENES

Is it possible to know what whales see or how long some of their ancestors could hold their breath? DNA can provide insights. Whale vision has changed as these leviathans have adapted to life in the ocean. By studying their genes, we know that blue whales have lost their colour vision. Their eyes now have more rods but no cones, and the cones are the cells that detect colour. The rods, however, are more sensitive to dim light. Whales have thus adapted for vision that is best suited for the dimly lit world of the ocean depths. It is no coincidence that their vision has also become more sensitive to the blue spectrum, as blue is the most abundant colour of light in deeper water, although they see it as shades of grey.

Many aquatic mammals can hold their breath for exceptionally long periods of time. This allows them to fully explore and exploit their marine environment. Myoglobin is the primary oxygen-carrying molecule in muscle tissues. In whales, myoglobin exists in higher concentrations, which allows for extended dive capacity. By looking at the genes that code for myoglobin, we can see how it has been modified in whales, and by comparing it with the myoglobin in their

PROTOCETIDS This large group includes forms such as *Maiacetus*, which was primarily aquatic but still tied to the land. Their hip bones were firmly attached to their spinal column, although their limbs were relatively short. They likely returned to land to give birth, similar to modern seals. In more advanced protocetids, such as *Georgiacetus*, the hip bones were not attached to the spinal column and thus the hind limbs were unable to support their bodies on land. Such whales must have been the first fully aquatic whales.

Maiacetus



BASILOSAURIDS These fossil whales, such as the *Dorudon* were fully aquatic with flattened, flipper-like forelimbs and relatively immobile wrists. Their hind limbs were tiny but projected, fin-like, beyond the body outline. Basilosaurids were therefore unable to support themselves on land; they ate, reproduced, and gave birth in water. They used their tail fluke to swim like modern whales. Their sense of hearing was excellent, and the isolation of the ectotympanic bone from other skull bones allowed basilosaurids to track the source of sound waves. As in modern toothed whales, sound waves were received by the lower jaw and transferred to the ear region by a fatty pad located between the jaw and ear.

Dorudon



How Long Can Animals Hold Their Breath?



1
MINUTE
MOOSE



3
MINUTES
HUMAN



3
MINUTES
ELEPHANT



4
MINUTES
HIPPO



7
MINUTES
DOLPHIN



13
MINUTES
ORCA



20
MINUTES
HUMPBACK



28
MINUTES
BLUE WHALE



60
MINUTES
BOWHEAD



72
MINUTES
SPERM WHALE



120
MINUTES
ELEPHANT SEAL



Baleen of the Rocky Harbour blue whale being preserved for the exhibition.

closest living terrestrial relatives, it is possible to estimate how long some ancestral whales were able to dive and hold their breath. These times are shorter than those of modern whales, but longer than those of their land-dwelling relatives.

LOST GENES

Adult blue whales, like other mysticete whales, lack teeth and are unique among mammals in having baleen. Baleen is made of strong, flexible plates of keratin and is used to filter food directly from the water. Baleen whales evolved from ancestors that had teeth, and they still carry the genetic evidence of this trait. Some fossil whales between 24 and 28 million years old appear to have had both teeth and baleen. At some point in the evolutionary history of baleen whales, a mutation occurred that prevented the teeth from developing beyond the embryonic stage. Examination of DNA and the genes involved in making teeth reveals how these genes were inactivated in baleen whales.

POPULATION HISTORY

There is no precise historical record of how many blue whales existed in the world before commercial whaling of this species began in the late nineteenth century. One estimate places the

pre-whaling worldwide population at approximately 300,000 animals. However, this number is a rough guess. Understanding how many blue whales existed before the start of whaling is crucial in knowing whether populations have recovered to their pre-whaling numbers.

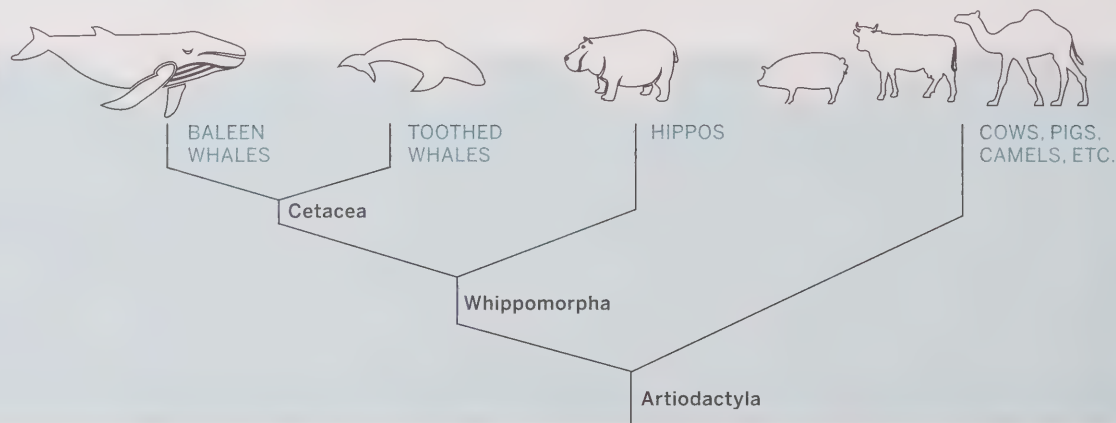
The genome contains information about population history. Sequencing a blue whale's genome allows us to measure the amount of genetic diversity—the variation in the DNA between the copy inherited from the mother and the copy inherited from the father. This can shed light on the size of the ancestral population that gave rise to present-day blues and on how that population changed over time. This is one of the critical questions scientists at the ROM are trying to answer using the genome we are sequencing from the blue whale at the Museum.

THE TREE OF LIFE

Whales evolved from terrestrial mammals over millions of years, and their history can be read in their DNA. The answer to where they fit in the tree of life is surprising. DNA comparison revealed that whales are most closely related to even-toed hoofed mammals—a fact later reinforced by fossils. Many questions remain to be answered about whale evolution: for instance, how are baleen whales related to each other and when did they evolve? The genome continues to be instrumental in finding the answers to questions about the ancestry and evolutionary relationships of whales. ■

The Tree of Life

DNA data have helped resolve the relationships between whales and other mammals. The closest living relative of the whale is the hippopotamus.



HOW TO SEE IT

Out of the Depths: The Blue Whale Story, on display until September 4, 2017. Buy your tickets at rom.on.ca.

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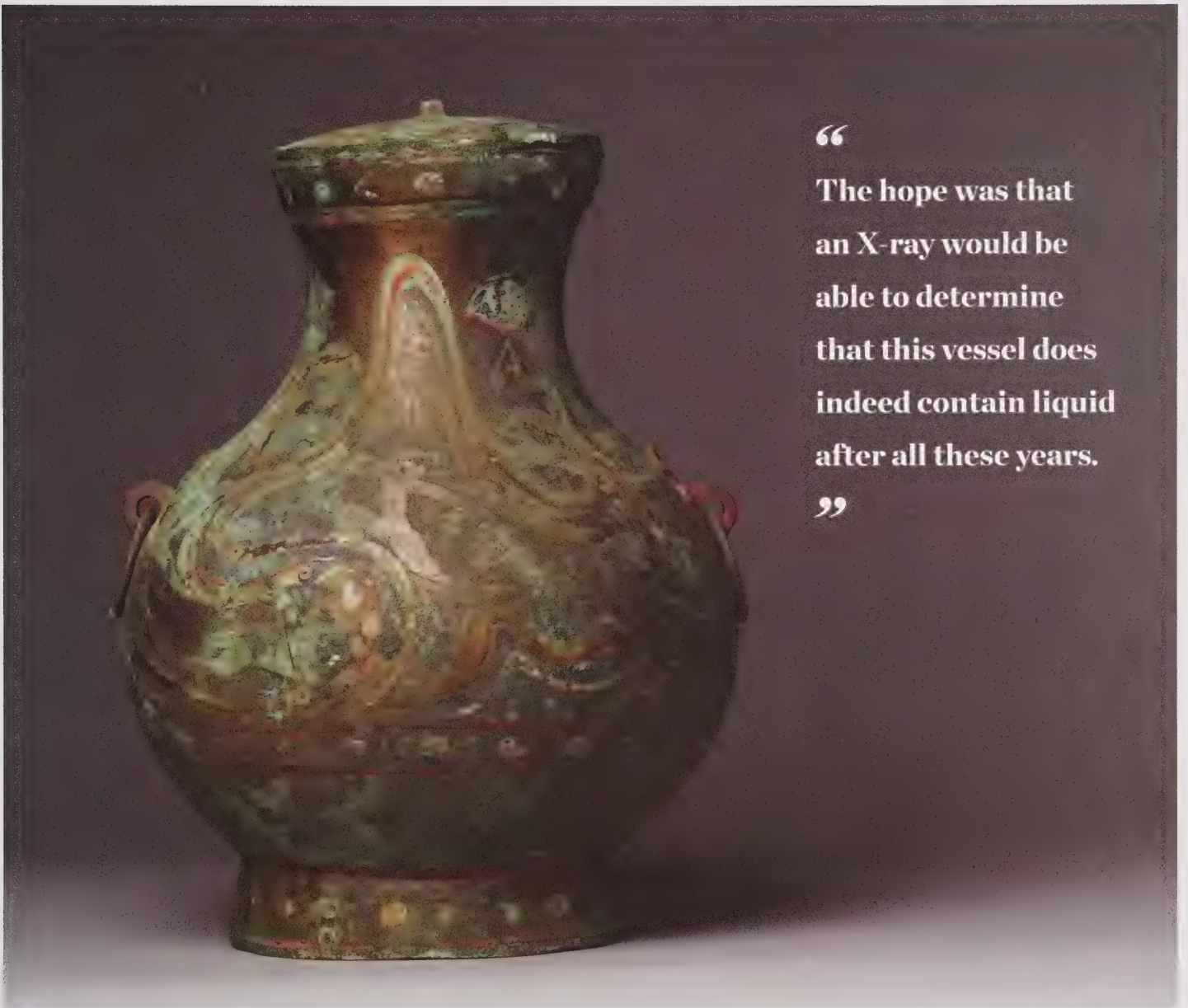

Newfoundland
Labrador

from the collections



A 2,000-YEAR-OLD BURIAL VESSEL... AND SOME FINELY AGED WINE

Story and photography by LANCE McMILLAN



“
The hope was that
an X-ray would be
able to determine
that this vessel does
indeed contain liquid
after all these years.
”

Acquired by the Royal Ontario Museum in 1995, this wine vessel, known as a *hu*, dates back roughly 2,000 years to the Western Han dynasty (202 BC–9 AD). During this period, a time of great prosperity, a strong emphasis was placed on ritual, and vessels like these were often placed in burial sites and were meant for use in the afterlife.

But what sets this painted bronze vessel apart from others is that, after thousands of years, it may still contain wine. The prospect of a Han dynasty object being sealed well enough that it still contains liquid was listed in the Museum's records, but never proven.

One of the research tools the ROM has at its disposal is the capability of X-raying an object to learn more about it. The

importance of such a large cultural institution possessing an X-ray lab cannot be overstated. It can reveal a great deal of information that might otherwise be unobtainable without causing irreparable damage to the object.

While the ROM has had the capability of X-raying for decades, the technology has been updated over the years. Most notably, in 2009, the ROM switched to a digital detector, and in 2015 further improvements were made.

The ROM has frequently made use of its X-ray lab to learn more about an object's structure and how it was constructed. In the case of this bronze vessel, the hope was that an X-ray would be able to determine whether this vessel still contains liquid after all these years.



Before an object is placed in front of the X-ray, a test is performed in order to warm the machine up. Then the object is carefully set in front of it. A black cassette holder, containing the digital X-ray film, is placed behind the object.

Selecting the correct power setting is also imperative in achieving the desired result. If the power were to be set too high, the resulting image would be quite dark; too low and the image would be grainy and white.

Once the X-ray is powered on, indicated by a flashing light, the room is cleared and everyone takes a brisk walk down the hallway until the process has finished. Although the lab is deemed to be safe, the walk is an added precaution.

After a couple of minutes, the blinking lights stop and everyone returns to the lab at an equally brisk pace, this time out of an eagerness to see the results.

As the image of the *hu* slowly reveals itself on the monitor, the excitement is palpable. The image clearly shows something inside the vessel. With the correct power settings having been selected, another X-ray can be performed quite quickly, this time with the bronze vessel at an angle. What's inside should appear level, if indeed it is liquid.

The result? Suspicions are confirmed and the X-ray image shows the contents still level in the angled vessel. While simply holding it, you can get a sense that liquid lies within, but the X-ray proves it—a distinction necessary for research.

It may be more difficult to prove what the liquid is precisely. Since no one wants to damage the artifact in order to determine the chemical makeup of the liquid, the presumption that it is wine will be maintained for now.



Metal Conservator Susan Stock removes the black cassette holder, which contains the X-ray film, from behind the bronze vessel.



The bronze vessel sits and waits for its X-ray to be taken.



360° VIEW

Senior Photographer Brian Boyle prepares to photograph the bronze vessel using a table that will automatically rotate while capturing the object from all sides. The numerous images produced from this efficient process will be invaluable in Georgia Guenther's efforts to portray the vessel.

THE RESULT?

The X-ray image shows the contents still level within the angled vessel.



What lies next for this wine-filled object? Its portrait.

Exhibit artist Georgia Guenther will draw this *hu* in great detail. A drawing, like a photograph, possesses valuable research benefits. For one, the object will ultimately be handled less frequently, which is necessary for promoting the longevity of any object. Secondly, details can be made very clear in a way that may not be possible from a single photograph.

Once this stage is completed, the vessel will make its way back to the Joey and Toby Tanenbaum Gallery of China on Level 1 where the public can get a taste of the Han dynasty. ▣

Family Photographs

Shaping self, memory, and family narrative

By DEEPALI DEWAN AND JENNIFER ORPANA

Family photographs are personal. They are also part of a shared cultural practice.

Family photographs record. They also shape our understanding of ourselves and the world around us.

Family photographs are seemingly universal. Yet for some families, they don't exist.

Family photographs are images. They are also objects that are created, held, shared, moved, lost, and sometimes abandoned.

Family photographs are snapshots. But they can also be any image that occupies a domestic space and is treated as part of a family archive.

Family photographs are produced by mass reproduction technology. And yet each has a unique aesthetic dimension that deserves our contemplation.





The *Family Camera* exhibition invites visitors to see family photographs differently. It is part of the ROM's offering to celebrate Canada's sesquicentennial, and it explores the relationship between photography and the idea of family. Primarily, this exhibition examines how family photographs connect to experiences and memories of migration.

For Canadians, photographs in family collections are often linked to stories of movement, whether recent or in the distant past, over short or long distances, international or within Canada. Photographs play an important role in these experiences. They are taken at departures and arrivals, they capture the everyday moments and milestones, and they circulate through global networks to maintain connections across distances. Family photographs may be lost or destroyed along the way yet still linger in the imagination. This exhibition captures some of the many reasons why people and photos move and shows how photographs help reflect and shape our sense of family.

Most of the material in the exhibition has been collected or loaned as part of The Family Camera Network project (familycameranetwork.org). An important part of this project is creating public archives at the ROM and the Canadian Lesbian and Gay Archives that will collect and preserve family photographs and their stories. Since May 2016, The Family Camera Network has hosted oral history and photo preservation training sessions, conducted around 22 interviews, and collected over 10,000 photographs, 41 albums, and around 385 other objects (including letters and documents, slides, postcards, bibles with pressed flower petals, and ephemera).

Thus far, the breadth of material is impressive. People have donated or loaned tintypes, gelatin silver prints, instant photographs, dye coupler prints, and even USB sticks with digital photos, showing the range of materials that compose family photo collections. While all the photographs that have been contributed to the public archives come from Canadian homes, many are global in origin.

One of the unique features of The Family Camera Network public archive project is that it connects family photos with oral histories. These stories reveal information about who or what is represented in the photos, as well as about what the photos meant to the people who produced and displayed them, preserved them, inherited them, or passed them along. The archives help researchers and students consider what constitutes "family photography" and explore the role of domestic photographs in shaping different concepts of family. The archives will also help explore how photographs

reflect and shape experiences of dislocation, migration, and settlement for families at different moments in Canadian history. The Family Camera Network team will continue to conduct interviews and collect photos this spring, concluding this research in December of this year.

"A Canadian family photograph is not only one taken in Canada, it is any photograph from around the world now in a Canadian home."



Reflections

The Family Camera Network illustrates how stories take us beyond what we see in the image, opening up new dimensions of understanding family photographs. Likewise, *The Family Camera* exhibition invites viewers to learn the stories behind family photographs, which are sometimes unexpected, and which inspire new ideas about family and the genre of family photography.

To help illustrate how personal reflections allow us to better understand the important role of photography in shaping a sense of self, memory, and family narrative, lead curator Deepali Dewan reflects on her family photographs.

What is it about family photos with pets that make them a mainstay of family albums? When I look at the one of myself at about a year old with our family dachshund, Topsy, I don't even recognize myself. My chubby face and squinty eyes make it seem like I just woke up. I don't think I was walking yet, so sitting up like this in the chair was likely not my doing but rather the intervention of an adult figure beyond the camera frame propping me up this way. I look uncomfortable.

The dog, too, looks awkward, probably deliberately posed up on the wicker chair just like me. Amazingly, we are both looking directly at the camera. However, we aren't exactly centred in the frame, suggesting that the photographer had to work quickly to capture an image that was going to soon fall apart.

I've always thought the photo makes me and the dog look particularly chummy. And certainly that was the point. I remember being told many times over the years, usually at family dinners, how Topsy was my first dog and that we had a special bond. I suppose after being told enough times, I believed it too. But the truth is I don't remember having particularly fond feelings for this dog. I'm not sure I'd have remembered her well, or at all, if it wasn't for this photo.

Deepali with her dog Topsy on a wicker garden chair, 1972.
Photographed by Anil Dewan,
New Delhi, India.
Dye coupler print (from black & white negative), 8.8 cm x 8.8 cm



Ever since I can remember, I've thought of myself as a 'dog person.' That has been part of my narrative. This photo shaped a memory of my childhood, and indeed a sense of myself, that may not have been there if the photo did not exist. In other words, the photo, and the memory world it is a part of, didn't reflect an experience, at least none that I remember, but produced it.

But there is more to this story. This photograph is not just about me and my dog, but rather it is about how photos of a child and their dog are part of many family albums. It fits into a shared cultural practice. In 1970s urban India, it wasn't common for people to have dogs as household pets. Dogs were considered dirty, an uncontrolled element of society, always threatening to



break into the family space, which is clean, controlled, and safe by contrast. For those who did keep a dog as a domestic pet, they did so as a sign of their modernity, of 'Westernness,' and of upper middle-class status.

The modern shift in the association of dogs from street animal to family pet was introduced with Victorian culture, brought in, at first, by British civil servants during the colonial period, and later through English literature and Hollywood movies, as well as American and British periodicals. The *Lassie* TV series ran from 1954 to 1973, mythologizing the dog as a child's best friend. The special bond between the boy and dog in that TV series depicted the dog as parental figure, sibling, friend, and protector all in one.

In my family, there may have been another reason as well. According to family lore, Topsy arrived in our home so that my mother could "practice" before I was born. But in reality, Topsy may have been brought in to comfort my American-born mother, who had married my Indian-born father and travelled across the world to start a new life far away from her family and familiar surroundings. My mother had grown up in upstate New York with a family dog all her life.

There is something about dogs that is linked to a nuclear family, not the extended family. Ann-Janine Morey says the 'basic visual unit' for identifying family

is the child and dog (*Picturing Dogs Seeing Ourselves*, 2014). And so the presence of the dog in our family photos seems to assert my parents' nuclear unit within the larger extended family.

Our family photo album also has photos of me with our other dogs over the years: Bojo our sheep dog, Spotty our beagle, and Leo our mixed-breed rescue dog. The photos tell a story about our family. I can appreciate that story, but looking at these photographs of me and the dogs does not stir much emotion in me.

In contrast, photos of my daughter with our chihuahua, Kilo, have an entirely different feel. Unlike other kids, she didn't want him at first and cried when we brought him home. But soon she couldn't get enough of him, wishing for him to reciprocate all the feelings of love she feels toward him. The affection is genuine; he is a part of her childhood, a part of how she sees herself. She has many photos on her iPad of herself with the dog. Some are selfies and some she has asked me or her dad to take.

Unlike the photo of me and Topsy in my family's album, my daughter is the primary audience for her images. Will she remember any of these images in 20 or 30 years? I guess I'll just have to find the time to download them and show them to her again down the road so that she can either confirm the stories I tell her about them or come up with her own. ■



Kryshna with her dog Kilo on the couch, January 15, 2016. Photographed by Deepali Dewan, Vaughan, Ontario, Canada. Digital photograph.



Madeline, Ann, and Peter
Photographed by Agnes Rees
1969
Elbow Falls, Alberta
Dye coupler print
Courtesy of Ann Bassnett

Ellen Montague and her son
Christopher, her sister Ruth Brown,
and her husband Spurgeon
Montague on Christmas morning
Unknown photographer
December 25, 1961
(printed February 1962)
Windsor, Ontario; Gelatin silver print
Courtesy of Dr. Kenneth Montague

ABOUT THE EXHIBITION

The Family Camera looks at family photographs as a shared, cultural practice through the lens of migration, and it considers the social, political, and technological factors that have impacted how individuals experience and represent family. Cultural shifts, such as marriage equality and transnational adoptions, can enhance notions of family, while the advent of instant cameras, smartphones, and social media transforms the kinds of moments that are captured, as well as how and with whom they are shared. This exhibition features over 200 objects, mostly photographs and stories collected through The Family Camera Network project. It also includes loans from private and public collections, and new works by artists Jeff Thomas, Deanna Bowen, and Dinh Q. Lê. A multi-sensory installation, using projection-mapping technology exploring the living room as a space where family photos live and stories are shared, has been created by students and instructors in OCAD University's Digital Futures program.

This exhibition is organized by the Royal Ontario Museum with the support of The Family Camera Network and presented concurrently at the ROM and the Art Gallery of Mississauga (until August 27). It is curated by Deepali Dewan, Jennifer Orpana, Thy Phu, Julie Crooks, and Sarah Bassnett, with the assistance of Sarah Parsons and Silvia Forni.

Special thanks to Toronto Photography Seminar, Digital Futures Graduate Program of OCAD University, Art Gallery of Mississauga, Ryerson University's Photography + Film Preservation and Collections Management Graduate Program, Canadian Lesbian and Gay Archives, Western University, and York University.

HOW TO SEE IT

ONE EXHIBIT: TWO VENUES

At the ROM from May 6 to October 29, 2017
At the AGM from May 4 to August 27, 2017

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THE FAMILY CAMERA NETWORK

WHAT ARE FAMILY PHOTOGRAPHS? HOW DO THEY SHAPE PEOPLE'S MEMORIES? HOW DO THEY MEDIATE EXPERIENCES OF MIGRATION? WHAT CAN THEY TELL US ABOUT OUR NATIONAL HISTORIES?

The Family Camera Network is a three-year research project that brings together six partner institutions to conduct a scholarly study exploring the relationship between photography and the idea of family. In particular, this research project focuses on stories of migration to and within Canada in the near or distant past. In May 2016, The Family Camera Network launched a public archive project to collect and preserve family photographs and their stories. This archive will hold family photo history for future generations and will provide a resource for teachers, historians, and scholars to write new histories of photography, family, and Canada. The photographs and video interviews are being preserved at the Royal Ontario Museum and the Canadian Lesbian and Gay Archives. Materials will continue to be collected until December 2017.

LEARN MORE

Visit familycameranetwork.org. To participate, contact info@familycameranetwork.org. This project is generously supported by the Social Science and Humanities Research Council of Canada.



Hon with the family's luggage in the Narita International Airport during a stop-over on the way to Canada
Photographed by Luong Thai Lu
March 1979
Narita, Japan, Digital print from a negative
Courtesy of the Lu-Thai family

ROMTRAVEL

MAY 2 TO 18, 2018

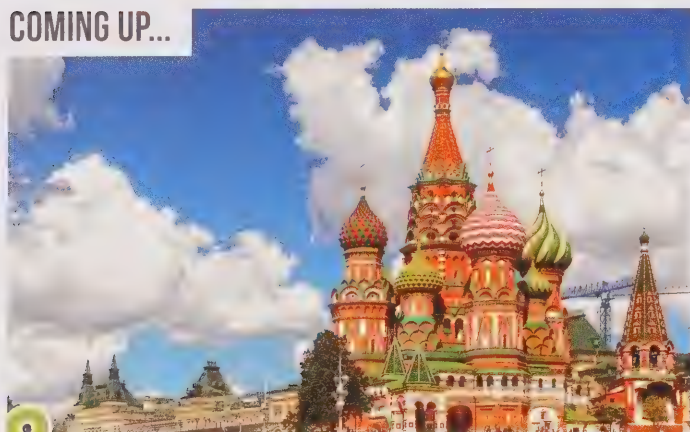
A GREEK ODYSSEY:

CRETE, SANTORINI AND
MAINLAND GREECE

Join archaeologist Trinity Jackman on this amazing journey. Evoke the legends of Greek mythology at the Minoan Palace of Knossos and the ancient sanctuary of Delphi. Soak in Crete's incomparable landscapes with its spectacular mountain passes. Cruise the Aegean to the surreal volcanic landscape of Santorini and enjoy dinner beneath the mesmerizing illuminated marble pillars of the Acropolis. World-class museums, special access to archaeological sites, picturesque island villages, ancient ruins...The enduring beauty of Greece stuns the senses.



COMING UP...



RUSSIA

Explore the treasures of Imperial Russia and modern Russia's space program with Bob McDonald of CBC's *Quirks and Quarks*.

SUMMER 2018



PERU

Discover the ancient wonders of the Inca, Moche, and Chimu civilizations.

OCTOBER 2018



Look for the purple umbrella at the ROMWalks meeting place!

ROMWALKS

DISCOVER YOUR CITY & BEYOND

Join fellow ROM Members and see Ontario in a new light

ROMWalks is launching its 2017 season of free walking tours encompassing the diverse aspects of Toronto's vibrant neighbourhoods including history, architecture, arts of all varieties, education, and more.

The season starts **Sunday, May 7, at 2 p.m.** with:



HEART OF TORONTO

Discover the newly refurbished, dynamic 50-year-old Nathan Phillips Square abutted by two extraordinary City Halls, and view nearby historic buildings. Hear about the civic, political, and legal challenges spanning two centuries.

ROMBUS



THE JOY OF FIRST PEOPLES' ART

Explore the art of Canada's First Peoples in this unique boutique tour. Includes visits to *Anishinaabeg: Art & Power* at the ROM, the Kinsman Robinson Gallery, Fehely Fine Arts, and a curator-led visit to the AGO.

Friday, June 23



THE NEW HAMILTON

Experience Hamilton like never before in this full-day tour. From taking a trolley ride along the Inner Harbour to a guided tour of the city, we will uncover the many ways Hamilton is undergoing a massive revitalization.

Friday, August 11



GOTHIC AND LACE

Gothic architecture and fashion await in this full-day tour in Cambridge led by local expert Joleen Taylor. The tour is centred a trip to the Fashion History Museum.

Wednesday, September 13

All ROMwalks and ROMbus events require **registration**, as space is limited. Register at rom.on.ca/whats-on or 416.586.5700.



SOLD OUT

JAPAN

Join the ROM's Jack Howard as we explore the beautiful colours of autumn in Japan.

NOVEMBER 5 TO 18, 2017



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MAY 10 TO 28, 2018

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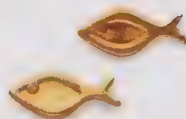
The FULVA FUSCA collection is designed to be worn in more than one way. All designs are either one-of-a-kind or limited editions and every piece is related to artistic and historical themes. Designer Lisa Lowenstein, creator of FULVA FUSCA, lived for 15 years in Rome, an experience that informs her Greco-Roman influenced art. The focus of her collection is the allegorical bas reliefs she casts by hand in Italy, combining authentic roman antiquities, precious and semi precious stones, pearls, found objects, and vintage finds.

(Clockwise from left) Celestial earrings \$324.99. Sun necklace, \$549.99. Carnelian earrings, \$249.99. Freshwater pearl and sapphire earrings, \$749.99. Graceful flower bracelet, \$274.99. Sea lava moon necklace, \$249.99.

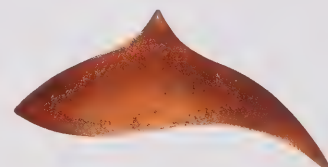
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\$39.99

Photo by Roger Yip.

rom governors

creating the next century together

THE DEPTHS OF OUR GRATITUDE

Celebrating the incredible range of your philanthropy

Every single gift to the ROM represents an acknowledgement of our history, an endorsement of our present, and a commitment to our future. The scope of your thoughtful generosity to the ROM is truly awe-inspiring. Most recently, our Make a Splash Campaign, sponsored by EQ Bank, raised more than \$140,500 to make the *Out of the Depths: The Blue Whale Story* exhibition a reality. This fundraising effort represents hundreds of \$40 donations from the community—including kids who donated their birthday money—whose names now form a massive blue whale mural in the Hyacinth Gloria Chen Crystal Court!

Special thanks are due to individuals who “made a splash” as well as vital partnerships with our Supporting Sponsor, Newfoundland and Labrador Tourism; our Exhibit Patron, the Dorothy Strelsin Foundation; our Media Partner, the *Toronto Star*; our Government Partner, Ontario 150; and our



Promotional Partner, Mercedes-Benz Canada. We are also grateful to J.Crew, Alan and Patricia Koval Foundation, Jean M. Read, in memory of Morris Appleby, Nita and Donald Reed, Berneice Skelly and the Louise Hawley Stone Charitable Trust for generously supporting the ROM's Blue Whale Project.

In addition to enabling original ROM exhibitions, our Museum family continues to make dynamic research and public programs possible. The ROM, in partnership with The Slight Family Foundation, is proud to launch a digital learning initiative for Indigenous students and their peers. We are also thankful for almost six decades of support from the ROM's Bishop White Committee, celebrated on page 49, and the recent gift of critical research equipment from the Dorothy Strelsin Foundation, which is helping to change our understanding of the dawn of life on Earth. Thank you again for bringing the ROM to life in myriad ways.

Susan

SUSAN HORVATH
PRESIDENT & CEO
RPC FELLOW



FREE WILLS MONTH

An updated will protects your assets and your family, providing peace of mind. This May, the ROM joins other respected Canadian charities to offer anyone aged 55+ the opportunity to have a simple will written or updated free of charge through a local lawyer. For guidance on will planning and how a philanthropic gift reduces estate taxes, please contact Janice Correa at janicec@rom.on.ca or 416.586.5578.

“ The ripple effects of your contributions strengthen our communities, expand our explorations of art, culture, and nature, and enhance our collective understanding of the future. ”

GET IN TOUCH

416.586.8055
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A SHARED COMMITMENT TO INDIGENOUS COMMUNITIES

Celebrating a historic gift from The Slight Family Foundation!

Long-time ROM supporter and media executive Gary Slight knows a thing or two about leadership. Following his family's sale of Standard Radio to Astral Media in 2007, Slight has turned his attention and business acumen to another arena: philanthropy. As President and CEO of The Slight Family Foundation, he exercises a similar diligence and enterprise in his granting philosophy, strategically investing in sustainable programs with the greatest potential to transform outcomes for Canadian families and communities.



In March 2017, The Slight Family Foundation announced a \$12-million donation to be shared by the ROM and 14 other not-for-profit organizations committed to improving the well-being of Canada's Indigenous populations. This historic gift marks one of the largest donations ever directed to support Indigenous communities across the country.

"We have sought the advice of Indigenous leaders across Canada in the development of these initiatives, and are hopeful that these gifts will have a positive lasting impact on the lives of Indigenous Canadians—particularly youth," remarked Slight. "We are proud to be able to help make a difference."

At the ROM, this investment will enable a new digitally enriched learning program that will connect Indigenous students and their peers with the Museum's collection of ancestral objects. Over the course of multiple onsite and virtual visits, these experiences will help shape the cultural identity of Indigenous children and youth, while promoting more inclusive behaviours in classrooms across Ontario.

"The ROM is truly grateful for The Slight Family Foundation's extraordinary philanthropic leadership and its remarkable support of the Museum's innovative Indigenous and digital learning initiative," says Josh Basseches, Director and CEO of the ROM. "This generous investment will allow us to expand our Indigenous program and deepen students' connection with the cultural heritage of First Nations, Métis and Inuit peoples."

Bishop White Committee Establishes ROM Curatorship for Japanese Art & Culture



For close to 60 years, the Bishop White Committee has enabled the ROM to steward and display the greatest collection of Japanese art in Canada. Together with the ROM, this passionate group of volunteers has established the Bishop White Committee Curator of Japanese Art & Culture—an endowed position that is the first of its kind in Canada.

"The creation of the Bishop White Committee Curatorship of Japanese Art & Culture is one of the many ways the Committee has been a catalyst for important acquisitions, research and gallery development at the ROM," says Liz Mitchell, Committee Chair and ROM Trustee. "We are proud to help inspire appreciation for Japanese art and culture in perpetuity."

The Bishop White Committee has generously donated more than \$2.5 million to the ROM for the promotion of East Asian art, history, and culture. It is named in honour of Bishop William Charles White (1873–1960), the first curator of the ROM's Chinese collections. In addition to the creation of the curatorship and to further honour their



long-standing support and deep commitment, the H.H. Mu Far Eastern Library will be renamed the Bishop White Committee Library of East Asia. The H.H. Mu Collection continues to be Canada's most important library for research on East Asian art, architecture and archaeology.

"The ROM proudly holds more than 10,000 Japanese artworks, a collection that is among the best in North America," says Sascha Priewe, Managing Director, ROM Culture Centres. "The generosity of the Bishop White Committee has made it possible to raise the long-term profile and calibre of the ROM's Japanese activities by developing path-breaking exhibitions, conducting original research and building a dynamic network of those invested in Japanese art and culture."

LEARN MORE

The ROM is creating a Japanese Art & Culture Fund to support the essential work of the new Bishop White Committee Curator of Japanese Art & Culture. To learn how you can help amplify our understanding and sharing of this unique culture, please contact Kathryn De Carlo at kathrynd@rom.on.ca or 416.586.5745.

UNLOCKING POSSIBILITY THROUGH MUSEUM LEARNING

School Visits Bursaries at the ROM

To learn how you can support the School Visits Bursary Program, please contact Naira Pemberton at nairap@rom.on.ca or 416.586.5736.



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George Chiu, Vice President and Co-founder of Mandarin Restaurants, presents a \$30,000 cheque to Susan Horvath, President & CEO, ROM Governors, to establish the Mandarin Restaurants School Visits Bursary.

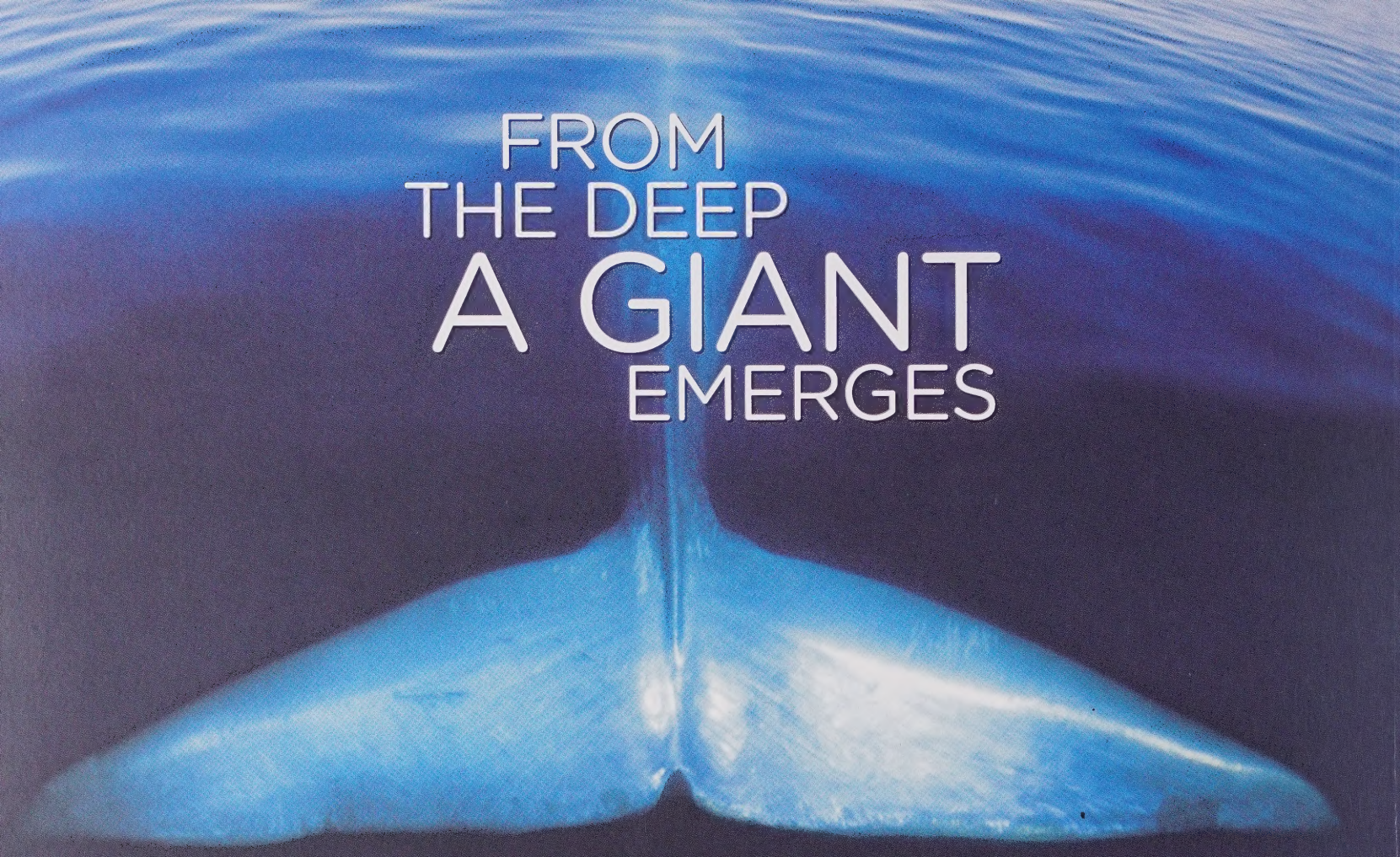
When children visit the ROM, they step into a world of wonder and discovery—a place that nurtures curiosity and inspires the pursuit of lifelong learning. Yet for many students across Ontario, financial barriers can place ROM learning experiences out of reach. However, thanks to the generous support of our partners, the School Visits Bursary Program expands opportunities for even more students to ignite their potential at the Museum. Established in 2005, the program has since enabled more than 154,000 student visits—including 19,649 visits for the 2015–16 school year—to the ROM, subsidizing the cost of bus transportation, guided gallery tours, and hands-on learning programs led by experienced educators. This year, the ROM welcomes two new partners to the School Visits Bursary Program: Mandarin Restaurants and Nordstrom. We deeply appreciate the commitment of our education partners, whose inspiring support better enables the ROM to enrich learning for students across the province. “We’re proud to support young Canadians by partnering with the ROM on this important initiative,” said George Chiu, Vice President and Co-founder of Mandarin Restaurants. “Education is foundational to building stronger

communities in which Mandarin Restaurants operate.” “Nordstrom is excited to partner with the ROM to enrich learning opportunities for even more children and youth,” said Terri Baldwin, Director, Charity Giving, Nordstrom. “The School Visits Bursary Program is one of the many ways in which we give back to the communities where we live and work.” By helping us connect more students with the ROM’s collections and research, our valued partners help make the Ontario curriculum more relevant and exciting. And when students return to the classroom more engaged, a deepened love of learning unlocks a myriad of possibilities that benefit their future success and our collective future!

A Celebration of Taste



Proud to Support the ROM
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